



THE INLAND PRINTER

SEPTEMBER 1915

KLEBOE
CO.



Do You Know About SULLMANCO

The up-to-the-minute ink proposition

That Appeals to every Job Printer.
The Ink you want—as you want it,
How you want it, when you
want it!

Have YOU received your Sullmanco Way Booklet?
If not, write TO-DAY to any of
the following Selling Agents

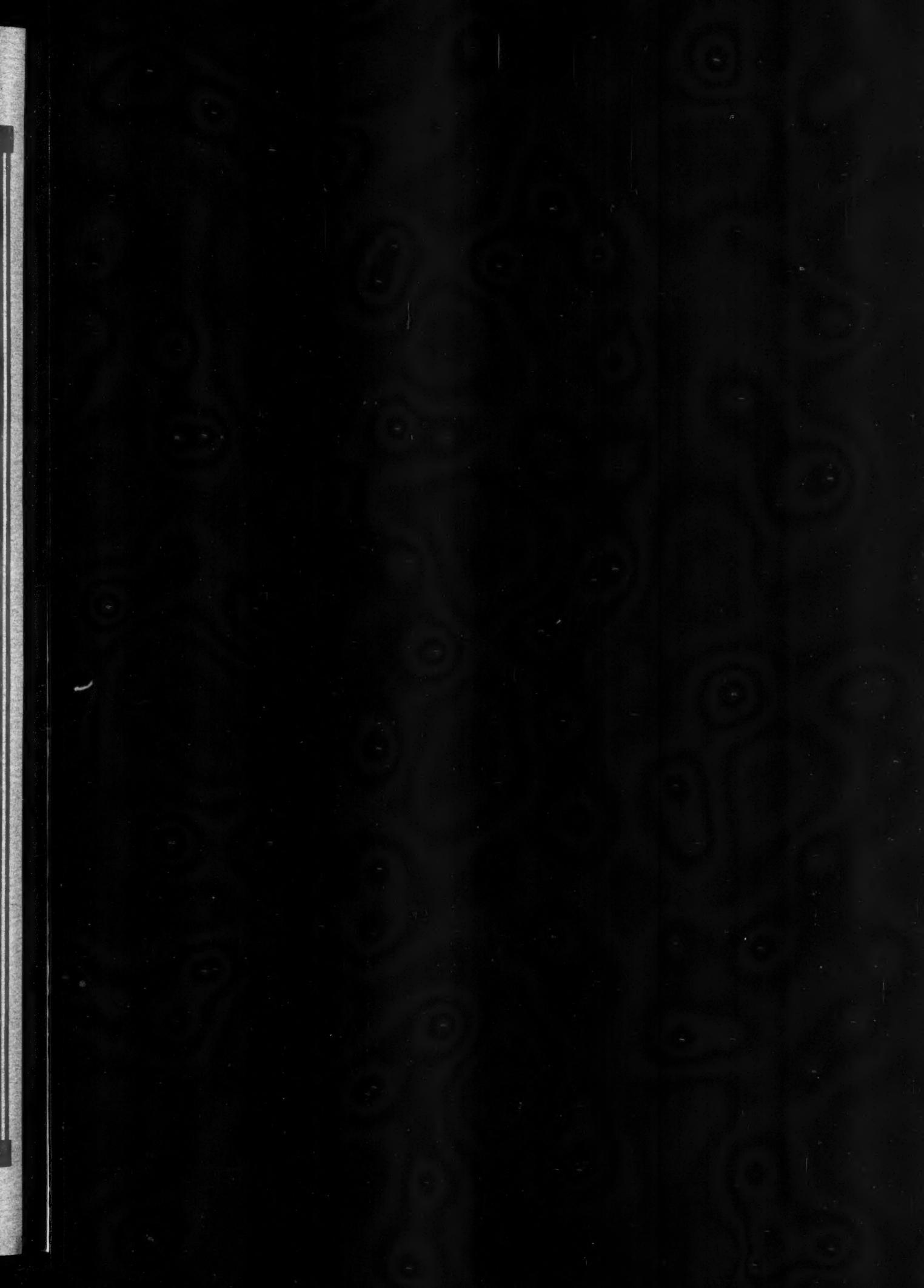
| | | | | | |
|------------|---|---------------|---|----------------|-----------------------------|
| Atlanta | Keystone Type Foundry | Duluth | Peyton Paper Co. | Omaha | Barnhart Bros. & Spindler |
| Baltimore | American Type Founders Co. | Harrisburg | The Johnston Paper Co. | Omaha | Carpenter Paper Co. |
| Boston | American Type Founders Co. | Indianapolis | C. P. Losk Paper Co. | Omaha | Western Paper Co. |
| Boston | Carter, Rice & Co., Corp. | Kansas City | American Type Founders Co. | Philadelphia | Garrett-Buchanan Co. |
| Boston | H. C. Hansen Type Foundry | Kansas City | Barnhart Bros. & Spindler | Philadelphia | Keystone Type Foundry |
| Boston | Keystone Type Foundry | Kansas City | Keystone Type Foundry | Pittsburgh | American Type Founders Co. |
| Buffalo | American Type Founders Co. | Kansas City | Missouri-Interstate Paper Co. | Portland, Ore. | American Type Founders Co. |
| Buffalo | Holland Paper Co. | Kansas City | American Type Founders Co. | Reading | M. J. Earl |
| Chicago | American Type Founders Co. | Los Angeles | Louisville Paper Co. | Richmond | American Type Founders Co. |
| Chicago | Barnhart Bros. & Spindler | Louisville | Milwaukee Printers Supply Co. | Rochester | The Ailing & Cory Co. |
| Chicago | Keystone Type Foundry | Milwaukee | Standard Paper Co. | St. Louis | American Type Founders Co. |
| Cincinnati | American Type Founders Co. | Minneapolis | American Type Founders Co. | St. Louis | Barnhart Bros. & Spindler |
| Cleveland | American Type Founders Co. | Nashville | Graham Paper Co. | St. Louis | Graham Paper Co. |
| Dallas | Barnhart Bros. & Spindler | New Orleans | E. C. Palmer & Co. | St. Paul | Barnhart Bros. & Spindler |
| Denver | American Type Founders Co. | New York City | American Type Founders Co. | Salt Lake City | Carpenter Paper Co. of Utah |
| Denver | Carter, Rice & Carpenter Paper Co. | New York City | Barnhart Bros. & Spindler | San Francisco | Pacific Coast Paper Co. |
| Detroit | American Type Founders Co. | New York City | H. C. Hansen Type Foundry | Seattle | Barnhart Bros. & Spindler |
| Detroit | Keystone Type Foundry | New York City | Keystone Type Foundry | Spokane | American Type Founders Co. |
| | Washington, D. C. E. P. Andrews Paper Co. | | Washington, D. C. Barnhart Bros. & Spindler | | |

Sigmund Ullman Co.

New York

Chicago

Cleveland





Tom Steiner

Selling Letterheads

versus

Selling Letterhead-Service

There is quite a difference between merely selling Letterheads at so much per thousand impressions, etc., and selling a distinctive Letterhead-Service. The difference is not only in the act but also in the profit accruing therefrom.

The old-time printer, like the old-time business man, concerned himself very little about the advertising or business-producing possibilities of stationery. Letterheads were produced at so much per thousand irrespective of whether they fitted the business for which they were intended. There is very little profit in such unscientific business to either the printer or his customer.

Letterheads should be sold and bought according to their "sales value." This phase of the Letterhead printing business has only been touched. The possibilities for specialization in this field are practically unlimited. It is not theory but a proved fact that the printer who makes careful study of the needs of his customers, is high and dry of the whirlpool of competition.

In the successful printing of Letterheads, the element which must be given most consideration is paper, because paper is the vehicle of correspondence. It is what the recipient of a letter sees first. Literally, it is what a man sees between the lines and it is this impression which makes or breaks a letter.

If you were to invest in an automobile, you would undoubtedly insist upon a country as well as a boulevard demonstration. We ask that in considering Brother Jonathan, you put it to the "rough road" test, because then only can you appreciate to the proper extent, the profit-bearing opportunities we are offering you in this paper. In Brother Jonathan you are not dealing with an unknown quality. Over a quarter of a century of service to printers and business men is a reputation which can be made an important asset in your business.

One glance at samples is Brother Jonathan's best selling argument. It is the impressive quality of the paper that makes it so appropriate for business purposes. If you want plain or printed samples, we will send them promptly.

*White
and
Tints
Envelopes
to
Match*

Brother Jonathan Bond

*"The
Correspondence
Paper
of
the
Day"*

DISTRIBUTORS OF "BUTLER BRANDS"

| | | | |
|-----------------------------------|---------------------|--|-------------------------|
| Standard Paper Co..... | Milwaukee, Wis. | Mutual Paper Co..... | Seattle, Wash. |
| Missouri-Interstate Paper Co..... | Kansas City, Mo. | Commercial Paper Co..... | New York City |
| Mississippi Valley Paper Co..... | St. Louis, Mo. | American Type Founders Co..... | Spokane, Wash. |
| Southwestern Paper Co..... | Dallas, Texas | American Type Founders Co..... | Vancouver, British Col. |
| Southwestern Paper Co..... | Houston, Texas | National Paper & Type Co. (Export only) | New York City |
| Pacific Coast Paper Co..... | San Francisco, Cal. | National Paper & Type Co..... | Havana, Cuba |
| Sierra Paper Co..... | Los Angeles, Cal. | National Paper & Type Co..... | City of Mexico, Mexico |
| Central Michigan Paper Co..... | Grand Rapids, Mich. | National Paper & Type Co..... | Monterey, Mexico |
| | | National Paper & Type Co., Guadalajara, Mexico | |



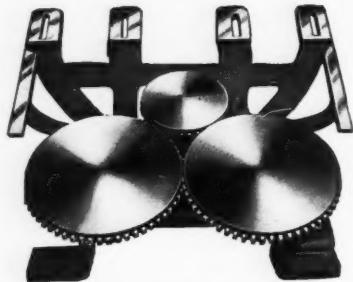
J.W. Butler Paper Company

Established 1844 CHICAGO

THROUGH OUR
EQUIPMENT DEPARTMENT

WE OFFER

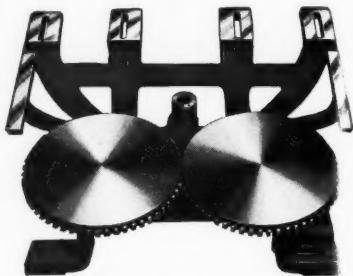
MONEY-MAKING 3 SPECIALTIES



For Single Color
50 Per Cent Increase in Distribution

THE DUAL PRINT ATTACHMENT

Saves $\frac{1}{2}$ of the Impressions
on Two-Color Work



Permits of Printing
Two Colors at Same Time

BLACK AND COLORED LETTERPRESS INKS

FOR
EVERY KNOWN
PURPOSE

The Universal Pressure Quoin

PRESSURE APPLIED
AND
DISTRIBUTED
WHERE
REQUIRED



Screw
Pressure

A CHASE CONTAINING 16 SMALL QOINS
REQUIRING MANY ADJUSTMENTS EACH
BEFORE FORMS ARE SECURELY LOCKED
IS PROPERLY LOCKED WITH TWO
FULL LENGTH UNIVERSAL PRESSURE QOINS

OUR
NEW PROCESS
OVERLAY
IS NOW BEING
USED
IN
Hundreds of the Leading
Printing Establishments
SAVING
Fully ONE-HALF of the
MAKE-READY
TIME

BOSTON
ROCHESTER
MINNEAPOLIS

CINCINNATI

PHILADELPHIA
KANSAS CITY
DALLAS

CHICAGO
DETROIT
ST. PAUL

The Queen City Printing Ink Co.





To the Man Who Sells Printing

Have you received our Prize
Contest Announcement? This
should be of interest to you.
Why not send for a copy to-day?

MEMBER
PAPER MAKERS

ADVERTISING CLUB

Hampshire Paper Company

We are the Only Paper Makers in the World Making Bond Paper Exclusively

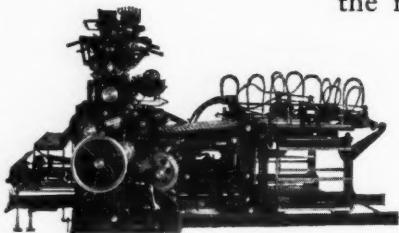
SOUTH HADLEY FALLS, MASSACHUSETTS

Of all the Offsets in use seventy-five per cent are Harris Offsets

Offset Printing coming into its own



THE Exhibit of Lithography and Offset Printing at the Congress Hotel, Chicago, during the Convention of the Associated Advertising Clubs of the World, was undoubtedly the most impressive Graphic Arts display held in recent years in this country.



The leader of all offset presses in quality and quantity of output. Built and guaranteed by the pioneer builders of successful offset presses. It's a Harris. Sizes range from 15"×18" to 44"×64".

In describing it a prominent New York letterpress printer said that by comparison one was almost inclined to believe that there was no such thing as letterpress printing.

Of particular interest in this display was the magnificent showing of offset printing produced on Harris presses. These specimens comprise the finest examples of advertising color printing, proving again that with the Harris you get

Quality with Large Output

and with Quality and Output the satisfaction of knowing that your work attracts the biggest consumers of modern printing and advertising.

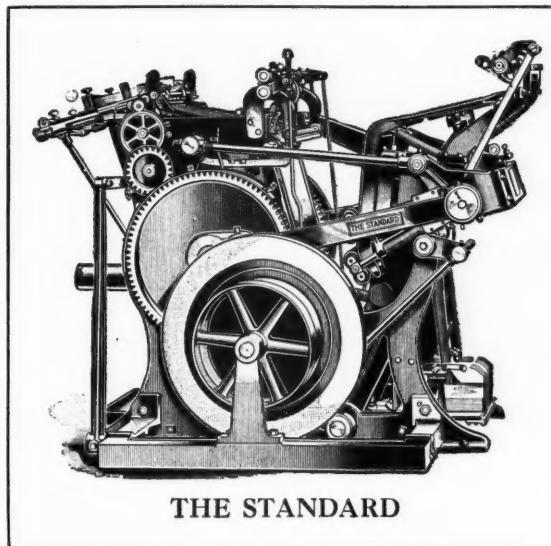
Send for Circular S1 "Offset Printing"

The HARRIS AUTOMATIC PRESS CO.
CHICAGO NILES, OHIO NEW YORK

The human eye loves colors. It cannot resist them. Colors either command or invite attention. No form of advertising so quickly arouses desire for an advertised product as pleasing pictorial representation of the thing itself, in its actual colors and uses.—From Street Railway Advertising Company's advertisement in Printers Ink.

ONLY \$250 DOWN

Our terms run on rubber tires. So easy they never jar.



*Easy to Buy; Easy to Learn; Easy to Keep Busy;
Easy to Earn Big Money With*

THE STANDARD

High-Speed Automatic Job Press
Pays for Itself Automatically

The STANDARD alone has stood the practical test of day in and day out work in the job department. No other machine has ever survived this test.

Write for particulars

WOOD & NATHAN COMPANY
SOLE SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MILWAUKEE

133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

COLUMBUS

307 Mt. Vernon Avenue

Quality Plus Service

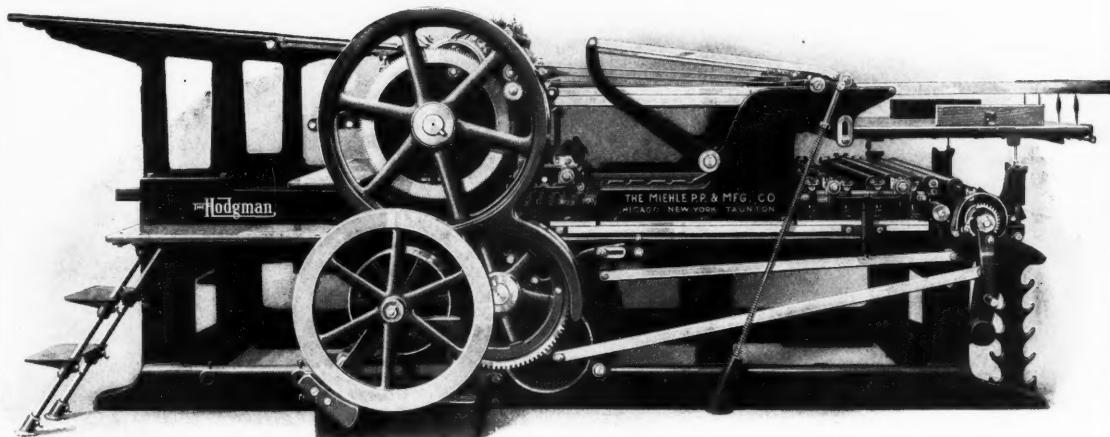
By the addition of THE HODGMAN TWO-REVOLUTION, FOUR-ROLLER PRESS to our well-known line of presses, much advantage accrues to all users of strictly high-grade machines.

With factories located in Chicago and Taunton, Mass., we are now in a position to render service to our patrons which can not be approached by other manufacturers of presses, and all purchasers of our presses participate in these advantages.

The purchase of a press is an investment of serious importance. We therefore ask your careful consideration of THE HODGMAN and your inquiry as to how this machine will meet your requirements.



Two-Revolution Four-Roller Press



Write for information to any of the addresses given below

Miehle Printing Press & Manufacturing Company

Factories : Chicago, Illinois, and Taunton, Massachusetts

Principal Office : Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Chicago 1218 Monadnock Block
New York, N. Y. 38 Park Row
Dallas, Texas 411 Juanita Building
Boston, Massachusetts 176 Federal Street

Portland, Oregon 506 Manchester Building
San Francisco, California . . . 401 Williams Building
Atlanta, Georgia Dodson Printers Supply Company
Philadelphia, Pa. Commonwealth Trust Building

DISTRIBUTORS FOR CANADA : Toronto Type Foundry Co., Ltd., Toronto, Canada

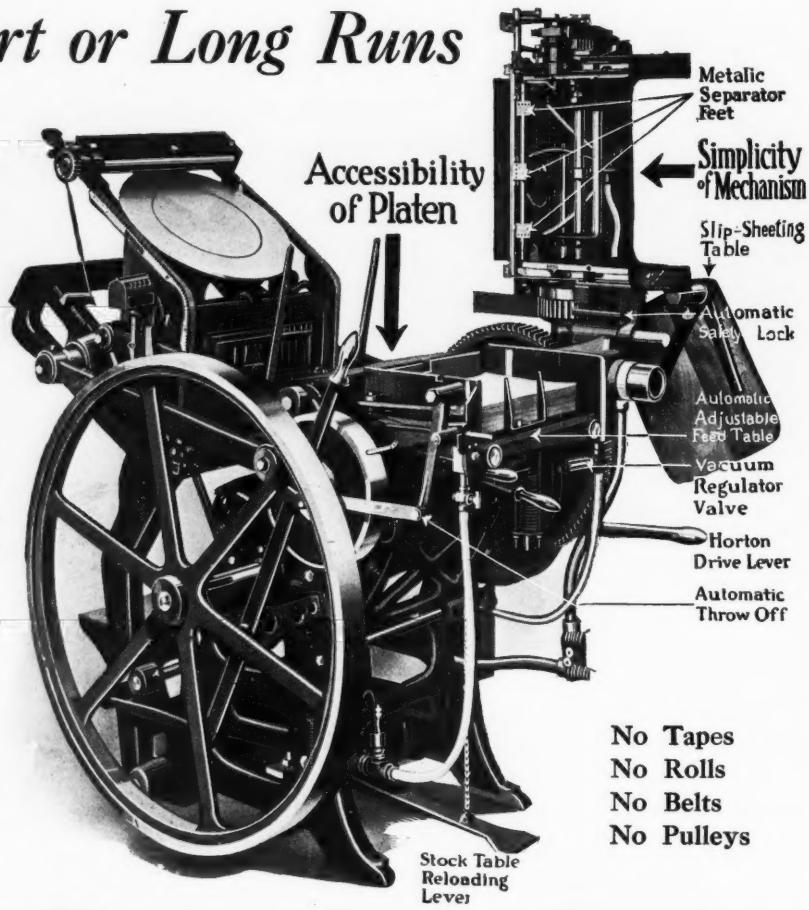
The Leader of all Feeders for Short or Long Runs

Greene Printing
Company
Milwaukee, Wis.,

Write:

"We are running a great many small runs on our Millers now and find that we can beat out the old methods every time."

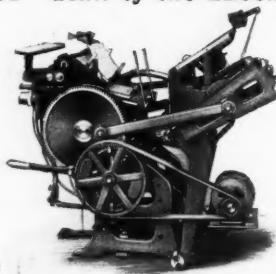
MILLER Feeders are adjusted and running quicker than the human feeder can wash his hands. No finger marked stock. Press runs at maximum speed. Automatic "throw-off" always ready—but seldom used. Stock spoilage practically nothing.



No Tapes
No Rolls
No Belts
No Pulleys

Miller Platen Press Feeders

are being installed in many plants in "twos," "threes," "fours" and more. Attached to 10 x 15 C. & P. Presses, either old or new series. Miller Feeders are simple in construction, adjustment and operation. Occupy less space than ordinary feed boards. Doubles hand-fed output. Doubles the capacity for high grade printing. Send for a set of "Run of the Hook" specimens.



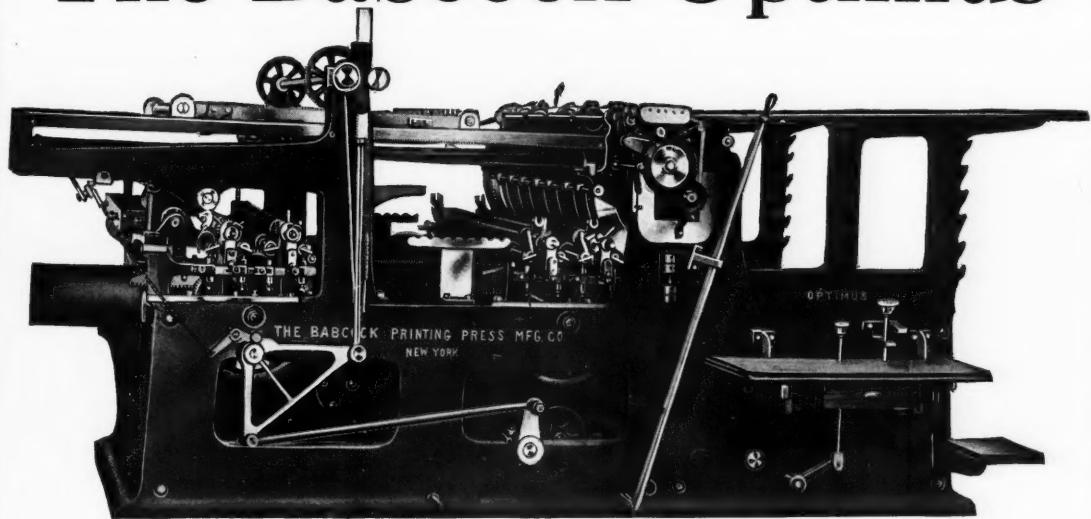
MILLER ELECTRICAL EQUIPMENT

THE most compact, convenient and reliable drive on the market. Half h.p. constant speed motor, ample power, fully guaranteed. Adjustable bracket supports motor within lines of press. Horton variable speed drive eliminates tight and loose pulleys, shifter and brake. Any belt tension desired at will. Any speed desired by raising or lowering lever. Starts press quickly. Stops easily, without jar or vibration. Saves time, labor and floor space.

Sold Only
by



The Babcock "Optimus"



The final test of a press is its *output*. In that, *Quality* is the first consideration and then *Quantity*. Frequently workmanship is lost sight of and too much stress is laid on *Speed*. The combination of the two, *Quality* and *Quantity*, is essential—and that is one potent reason why you should

BUY THE BABCOCK "OPTIMUS"

The "OPTIMUS" is first of all built to turn out printing that is better than the average work of a two-revolution. Perfect distribution, accurate register, even impression and unequalled speed are built into

THE BABCOCK "OPTIMUS"

The principle of construction in the "OPTIMUS" gives *SPEED* without jarring or jerking, and friction is reduced to the minimum. The finest quality of printing is produced at high speed, with least possible wear and tear. The "OPTIMUS" stands up under the most unfavorable conditions.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

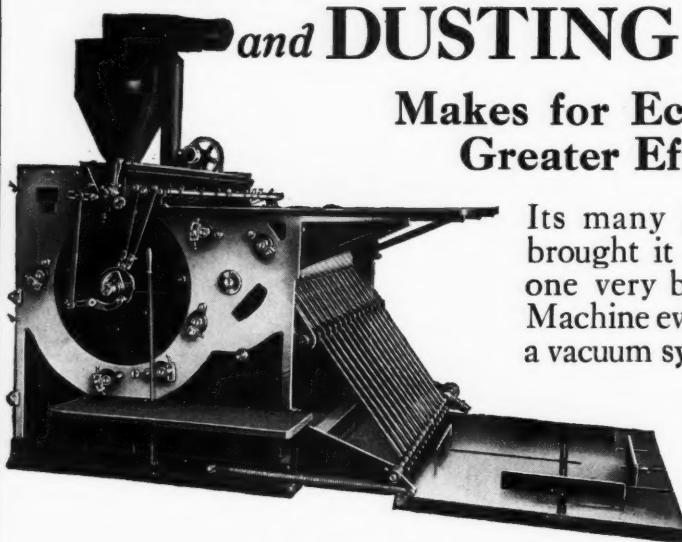
38 PARK ROW, NEW YORK CITY

**Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba**

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.

The RUTHERFORD COMBINATION BRONZING *and* DUSTING MACHINE



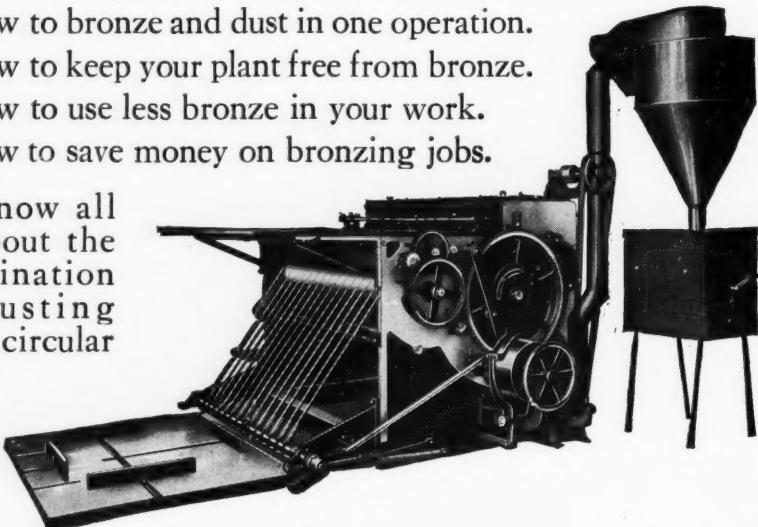
Makes for Economy and
Greater Efficiency

Its many points of excellence have brought it in the foremost rank as the one very best Bronzing and Dusting Machine ever built. Being provided with a vacuum system, it is strictly a sanitary machine, keeps your bronzing department free from bronze dust, and results in a higher efficiency in operation.

*Let Us
Show
You:*

- { How bronze can be laid on more easily.
How to give the bronze greater lustre.
How to keep the bronze more uniform.
How to bronze and dust in one operation.
How to keep your plant free from bronze.
How to use less bronze in your work.
How to save money on bronzing jobs.

We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete particulars which we will gladly send to interested parties.



The Fuchs & Lang Manufacturing Company

119 W. 40th STREET
NEW YORK

150 N. FOURTH STREET
PHILADELPHIA

120 W. ILLINOIS STREET
CHICAGO

SILENT

SPEED

The Money Maker OF THE PRESS ROOM

"THE BABY" CYLINDER can be kept busy every minute. It is the best all-round, high speed, semi-automatically fed job press ever invented.

On it you can print anything from a 3 x 5 post card to a half sheet of folio 11 x 17.

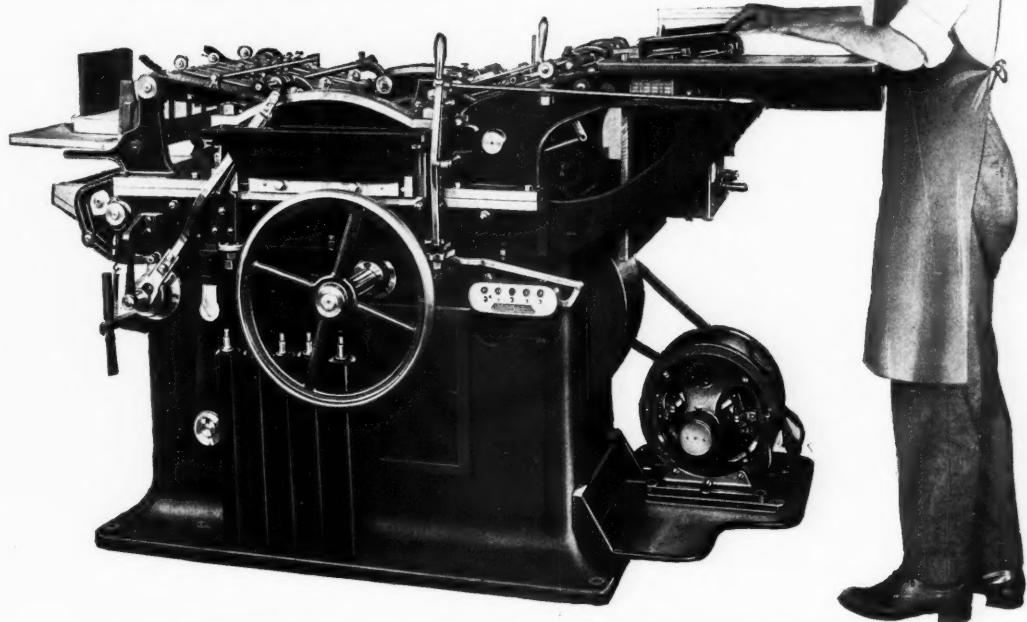
No matter whether the run is 200 or 20,000 or more, "The Baby" Cylinder will handle it quickly and easily.

Remember the feed is "semi-automatic."

The feeder merely pushes the sheet a couple of inches down to the upper guides and with only nominal accuracy.

The press automatically carries the sheet to the front guides, registers it accurately, and prints and delivers it into the jogger. If feeder misses a sheet, both impression and ink are automatically tripped.

This makes it easy to feed at 4000 per hour. We guarantee that any fairly skillful feeder can easily feed this press at 4000 per hour after a few hours training under one of our instructors.



AMERICAN AUTOPRESS COMPANY
(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CHICAGO
431 S. Dearborn St.

SAN FRANCISCO
Phelan Building

PHILADELPHIA
1011 Chestnut St.

RICHMOND, VA.
16 N. 14th St.

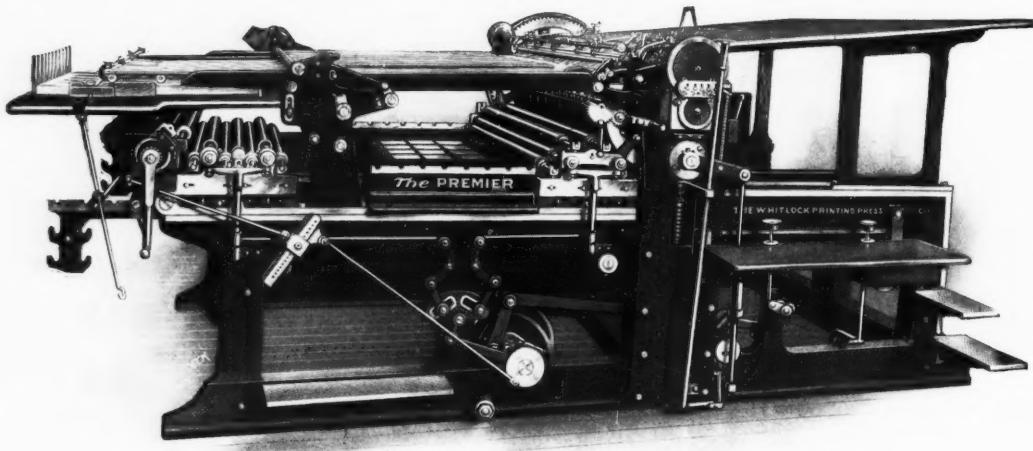
Business Is on the Mend

Mr. Printer. The improvement has started in the West.

More Premier presses have been sold in the West in the last two months than have ever been sold in any similar period before.

Trade in the East, once the summer vacations are over, will most assuredly feel the impetus also.

Better business and more of it will require better presses and more of them. *A comparison of all the presses, whether from the mechanical side or from their money-making possibilities, will easily convince you that*



The PREMIER

is the Best of ALL the Two-Revolution Presses

Let us tell you about it!

**THE WHITLOCK PRINTING-PRESS MFG. CO.
DERBY, CONN.**

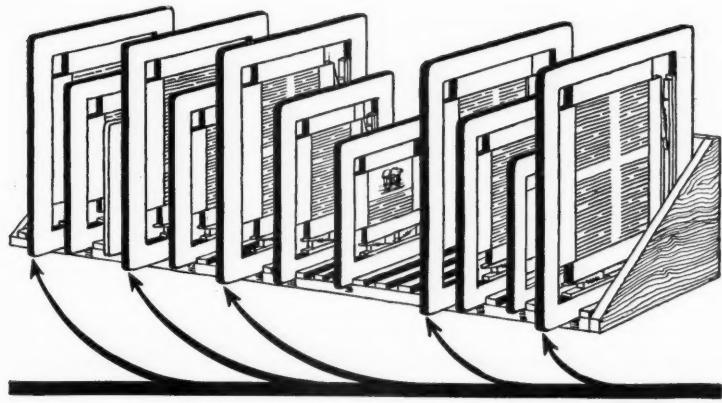
NEW YORK, 1102 AEOLIAN BUILDING, 33 WEST 42d STREET

CHICAGO, 1406 FISHER BUILDING, 343 SOUTH DEARBORN STREET

BOSTON, 510 WELD BUILDING, 176 FEDERAL STREET

A G E N C I E S

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane,
Portland, Vancouver—AMERICAN TYPE FOUNDERS Co.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—MESSRS. MANTON BROS., 105 Elizabeth St., Canada West.
Montreal, P. Q.—GEO. M. STEWART, Esq., 92 McGill St., Canada East.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.
Melbourne and Sydney, Australia—ALEX. COWAN & SONS, Ltd., Australasia.
Great Britain and France—P. LAWRENCE PRINTING MACHINERY CO., Ltd., 57 Shoe Lane, London, E. C., England.
Europe, except Great Britain and France—Firm of WALTER KELLNER, Barmen, Germany.



Those Four-Page 6x9's, For Instance, Put Them on a Jobber to Print and Turn

Have you enough *big* C-P Gordons?

Are you putting work on cylinder presses which you could do as well on a 14½x22 Chandler & Price Gordon, at a much lower cost?

There are shops—perhaps yours is one of them—where a big C-P press would pay for itself quickly in this way alone.

You'll see the reasonableness of that statement when you consider the demonstrated low cost of the C-P's form-changes and washups, makeready, ink and power.

Many—if not most—print shops need more *big* jobbers. It pays to have a well-balanced pressroom—and that pressroom is not well-balanced which has to frequently put short runs of 14½x22 (or smaller) forms on a pony.

Check up this question, and find out just where you stand.

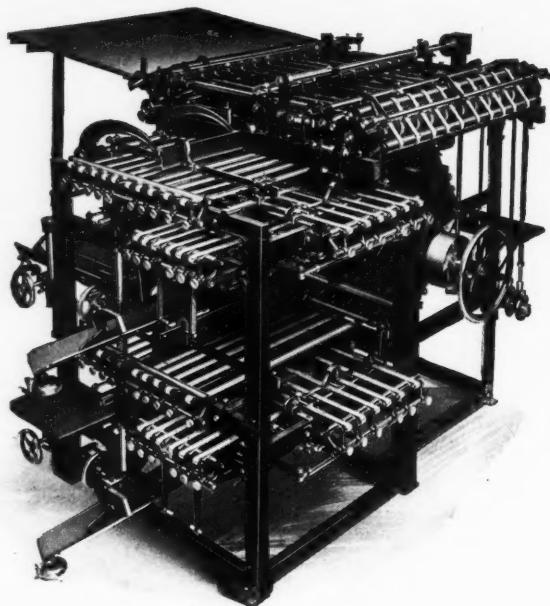
Dealers in All Important Cities

Toronto Type Fdy. Co., Ltd., Canadian Agents, Exclusive of British Columbia

Chandler & Price

OUR GREATEST TRIUMPH

WORK AND TURN OR “FLOP SHEET” PAPER-FOLDING MACHINE



MADE BY
BROWN FOLDING MACHINE CO.
ERIE, PENNSYLVANIA

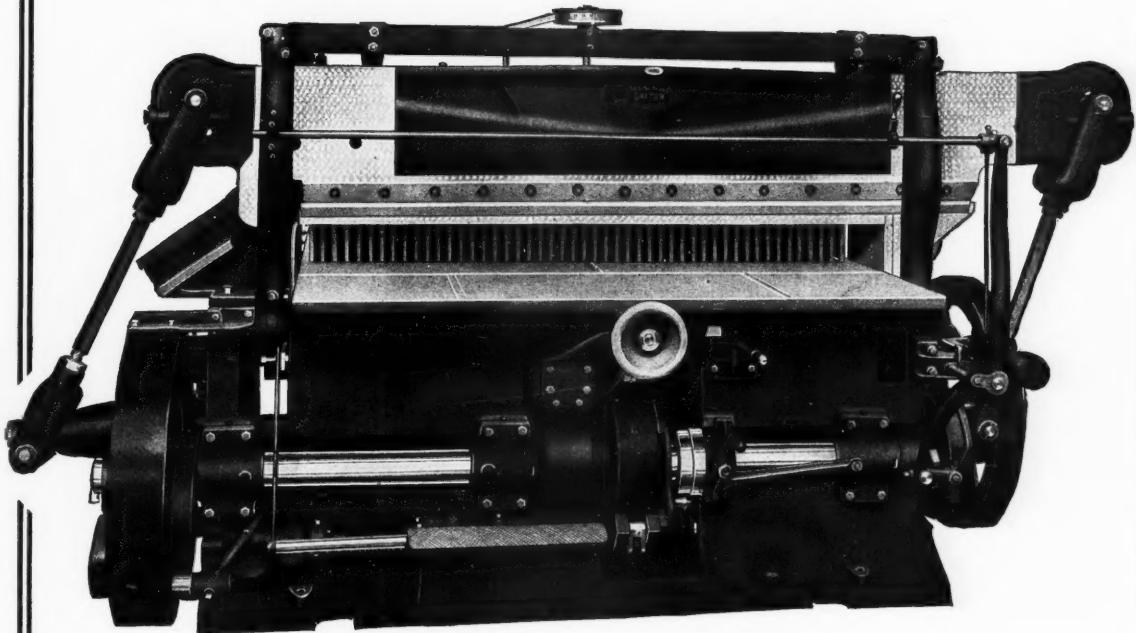
CHICAGO: 343 S. DEARBORN STREET

NEW YORK CITY: 38 PARK ROW

ATLANTA, GA.: J. H. SCHROETER & BRO. DALLAS, TEX.: 1102 COMMERCE STREET

TORONTO, CAN.: 114 ADELAIDE, W.

The Seybold "Dayton" Automatic Cutting Machine



Illustration, 56-inch, 64-inch, 74-inch, 84-inch sizes.

IN purchasing a Cutting Machine, measure its *value* by the *results* you are able to obtain by its *use*. We welcome a comparison of the *quality* and *quantity* of the output of the DAYTON CUTTER with that of any other make.

ASK FOR DEMONSTRATION

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

NEW YORK..... 151-155 W. 26TH STREET
CHICAGO..... 112-114 W. HARRISON STREET
ATLANTA, GEORGIA..... J. H. SCHROETER & BRO.

DALLAS, TEXAS..... THE BARNHART TYPE FOUNDRY CO.
TORONTO, CANADA..... THE J. L. MORRISON CO.
WINNIPEG, CANADA..... TORONTO TYPE FOUNDRY CO., LTD.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31 Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

The Value of Light In the Printing Business



LOOKS COOL—IS COOL

"NOTWITHSTANDING the close relationship between light and good printing, it is almost proverbial that printing-plants are among the poorest-lighted of manufacturing establishments.

"From the composing-room to the bindery an abundance of light, properly distributed, will always have its good effect on the quality of work turned out; and in these days of close competition, quality is the main selling point of any shop that bases its selling price on cost of production.

"It has been carefully estimated that the cost of lighting adequate to secure the closest approximation to the average daylight production of a plant is a little over one-half of one per cent of the workmen's wages; thus if an adequate artificial lighting system saves but three minutes per day of the workman's time by making it unnecessary for him to carry his work to the light or to adjust his light to his work, such a system has paid for itself. Quite often the management keeps a too close watch on his lighting bill to secure maximum production in his plant."—*From Bulletin United Typothetae and Franklin Clubs of America, April, 1915.*

The lighting problem in the printing business is a serious one, as the above statement of the case fully shows. That it has not been satisfactorily solved in the majority of establishments appears equally evident. That it can be solved to the full satisfaction of all concerned is also perfectly true, but as yet not so generally understood as it ought to be.

At the present time there are but two kinds of electric light to choose between: the ordinary electric light, and the Cooper Hewitt light. You can tell the difference between them as far as you can see. Cooper Hewitt light can be distinguished by its peculiar soft, cool, blue-green color.

Cooper Hewitt light is conspicuous for what it does *not* do, as well as for what it does.

It does *not* bring out that burning, itching sensation in the eyes and that heavy, balky feeling in the head, as if it were being driven to do its work, and that generally fagged-out feeling that most people think is a necessary result of using artificial light.

It does *not* dazzle the eyes by looking at the lamps, nor by their reflections from coated paper or bright metal.

Cooper Hewitt light does make things look clear, sharp and plain, even in shadow.

It does enable the eyes to do their work with the same ease and expedition as the best daylight.

It solves the lighting problem in the printing business.

Cooper Hewitt light has been used for many years by leading newspapers in New York, Chicago, Philadelphia, Boston and the larger cities throughout the country; by the largest publication printers in New York; and by the United States Government. Its use is increasing just as rapidly as printers can be induced to try it.

It is easy enough to tell whether the claims made for the Cooper Hewitt light are true; we will lend you all the lamps necessary for a thorough test, and you can judge for yourself.

If you want any further assurance that it will pay you to make the test we will put you in direct communication with other large printers who have used the light for years, so that you can get their opinion confidentially.

New Edition Industrial Lighting Bulletin No. 947 ready soon. Write for copy.

Cooper Hewitt Electric Company 8th and Grand Sts., Hoboken, N. J.

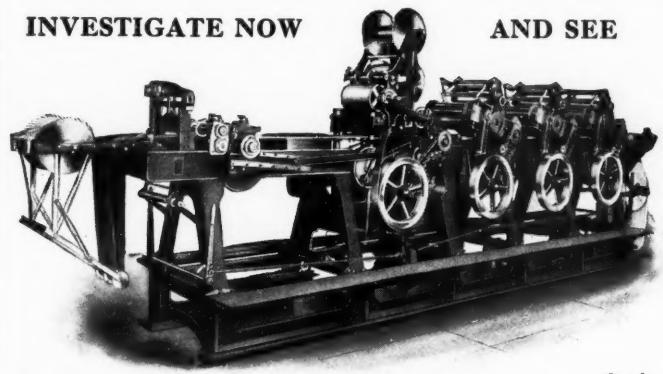
DISTRICT SALES OFFICES: Boston, 161 Summer St.; Chicago, 215 Fisher Bldg.; Cincinnati, First National Bank Bldg.; Cleveland, Engineers' Bldg.; Detroit, Ford Bldg.; Minneapolis, 71 Chamber Commerce; Philadelphia, 124 South 8th St.; Pittsburg, Westin house Bldg.

Increase Your Profits

CAN You Do This with a
NEW ERA MULTI-PROCESS PRESS

INVESTIGATE NOW

AND SEE



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEAST FLAT-BED PRESS ON THE MARKET

Can be Assembled to Print in ANY NUMBER of COLORS on ONE or BOTH SIDES of Stock

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

Great Variety of Operations

ONCE THROUGH THE PRESS COMPLETES JOB

Prompt Deliveries of Work Mean Pleased Customers

Send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company Manufacturers of High-Grade Specialties
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

KIMBLE Variable Speed, Alternating Current PRINTING PRESS MOTORS INCREASE OUTPUT—CUT COSTS

1. Absolute and flexible control of speeds reduces spoilage losses and enables feeder to speed up without nervousness.
2. Higher efficiency at low speeds than any other motor—an important consideration in handling difficult jobs.
3. Current metered is proportionate to press SPEED—and cutting speed cuts costs. No other motor does this.

Shops that start with *one* Kimble Motor end by "Kimbleizing" their whole plant.

Motors for Job Presses

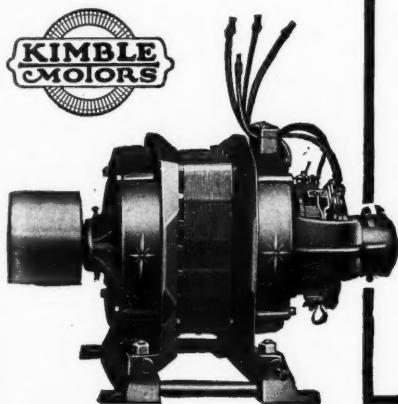
Motors for Cylinder Presses

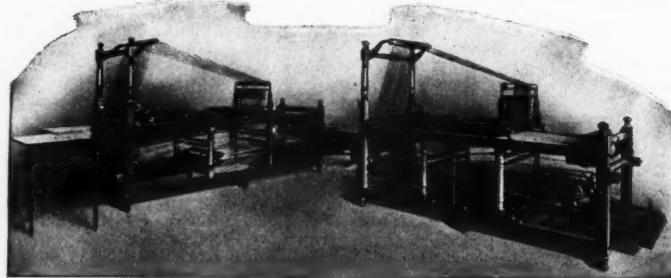
Alternating Current Only

Let us explain our easy-to-buy proposition. In writing, give sizes and makes of your presses, so we can estimate accurately.

SEND FOR OUR RED BOOK

KIMBLE ELECTRIC CO., 635 N. Western Avenue, CHICAGO, ILLINOIS





DUAL L RULING MACHINE

THIS cut shows our Dual L Ruling Machine, which is so constructed that the machines can be operated singly when so desired. No shop, however small, is up-to-date without one of these machines, as it saves one feeding of the paper. Absolutely guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO., Harrisburg, Pa., U. S. A.
Established 1844—Incorporated 1886

Parsons & Whittemore, Inc.

174 Fulton St., New York, N.Y.

EXPORT SPECIALISTS to the PRINTING INDUSTRY



News and all grades of
Printing Paper, Coated Art
and Lithograph Paper,
Bonds and Writings of all
qualities, Vegetable Parch-
ment, Grease-proof and
Wrapping Paper.

PRINTING MACHINERY, INK
AND TYPE

Correspondence and
Specifications Invited.

Parsons & Whittemore, Inc., 174 Fulton Street
New York City, U. S. A.

The War Affects Business

But in spite of this fact my sales for the last four months of 1914 (all war months) have shown a decided increase over the business of the corresponding four months of 1913. This shows that a good article is always in demand, regardless of the prevailing conditions. Perhaps you have been thinking about a mailer, or perhaps you have been needing one without thinking about it. In either case, or if you desire any information about mailers, send and let me give you proofs of the Wing-Horton's superiority.

CHAUNCEY WING

Manufacturer of the Wing-Horton Mailer and its Supplies
GREENFIELD, MASSACHUSETTS

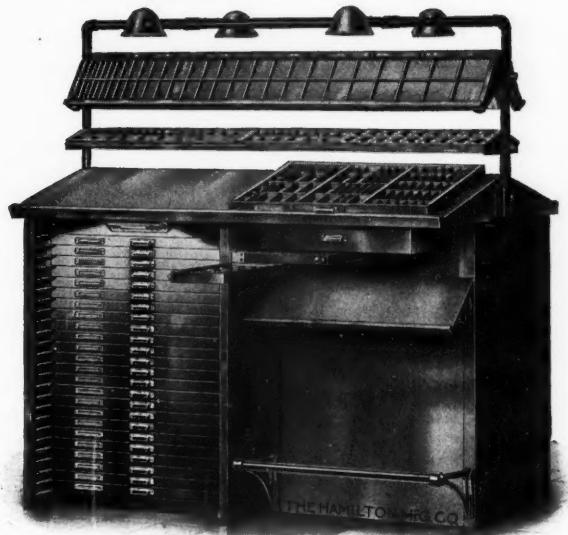
"Globotypes" are machine etched halftones and electros from halftones by an exclusive process.
Nickelsteel "Globotypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPE



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.



The Growing Popularity

of a piece of Printing Equipment can not be caused by artificial means such as excessive advertising or over-

THE ADMAN CABINET No. 549

has equipment for two compositors, large supply of leads and slugs and full assortment of Justifying Materials, such as brass and copper thin spaces and quads and 1-pt. brass leads, located conveniently and always available. Then there are swinging trays for Quarter Cases of Brass Rule Borders, etc., that swing out of the way when not in use; a Copy Drawer for convenience of compositor; a Dump for waiting matter, cuts, etc., all of which leaves the working surface clean for other work.

The Cabinet contains 48 California Job Cases, all with mortised label-holders to indicate contents, and above each tier of cases there is an electric light which throws a good light on cases when pulled out of the cabinet, thus saving eyesight and improving efficiency of workman. Everything has been provided on this cabinet to save time and increase the output of the composing-room, the result of which must inevitably be spelt P-R-O-F-I-T.

exertion by a sales department. Only one thing is a vital and deciding factor in the success of business equipment of any kind—**PROFITS**. The Adman Cabinet illustrated is showing increased sales each month.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, Rahway, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL
PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed free to every inquiring printer

Anderson High-Speed Job Folder

A machine designed to be all that a folder should be.

A machine capable of handling a *great variety* of regular folds with the highest degree of efficiency at minimum expense.

A simple, inexpensive machine *with all the advantages* and none of the disadvantages of the large, expensive machines.

Its output is extraordinary—4,000 to 6,000 sheets per hour, continuous 8 hours a day with a *girl* feeder. Range of sizes 6 x 6 to 22 x 28.

The "Anderson" has met with a big popular demand because it gives more for every dollar of its price than any other machine on the market.

Send for descriptive circulars, terms, etc., and let us tell you what this machine is doing for users.

JOHN M. KINNEY OF KITSELMAN BROS., MUNCIE, IND.— As regards accuracy of folds it is really marvelous and its speed is wonderful.

We have been using a young lady to operate the folder and its action is so simple and easy that she has no difficulty in making almost any sort of a fold.

T. S. ETHERIDGE OF ETHERIDGE PRINTING CO., GRAND RAPIDS, MICH.—Previous to the purchase of this folder we had been using larger machines, and find that we are able to do on your machine, which takes a 22 x 28 sheet, approximately three-quarters of the work we had previously used a larger one for, and with an increased production of about 150% over the larger folder.

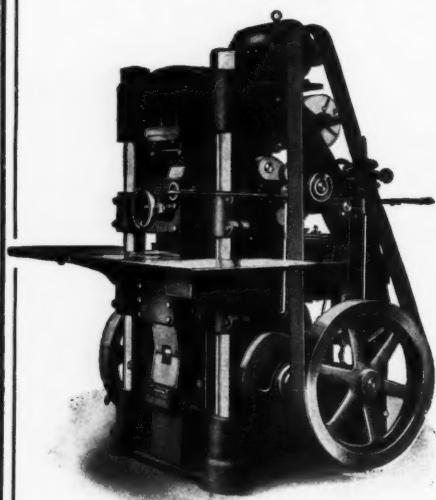
E. O. PETERSON OF F. O. PETERSON & SONS, AURORA, ILL.—For rapidity and accuracy, it is perfectly astonishing the amount of work it will do. We are doing work in less than one-half of the time heretofore, and doing it much better. Having had other machines, and having investigated all other machines, we can truthfully say there is no other machine on the market to equal it in the work it will do.

C. F. ANDERSON & CO.

710-716 SOUTH CLARK STREET

CHICAGO

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

CANADIAN AGENTS:

MILLER & RICHARD, Toronto and Winnipeg

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

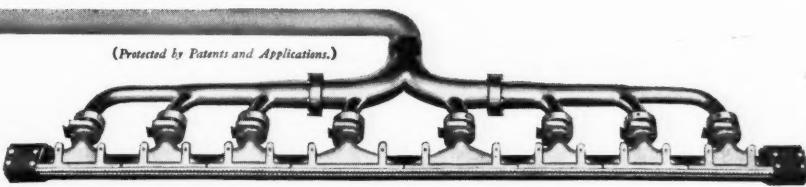
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

EXPORT AGENT, EXCEPT CANADA:

PARSONS TRADING CO., Sydney, Mexico City and New York

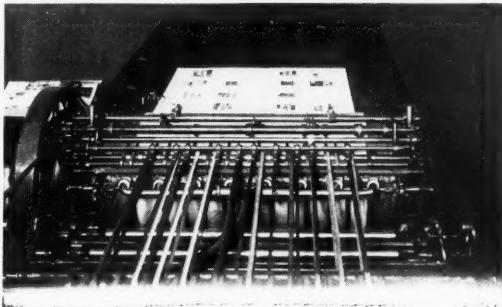
(Protected by Patents and Applications.)

"The fact that you are going to ship us a second one is in our opinion as great a recommendation as we can give you at this time, for we would not purchase the second if we were not favorably impressed with the first."



The Doyle Vacuum Sheet Cleaner

For all makes of Cylinder Printing or Lithograph Presses

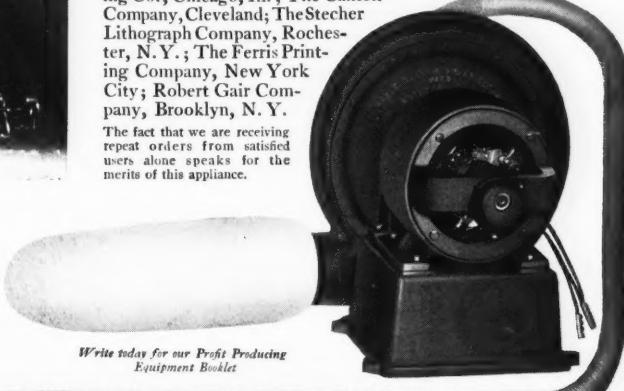


The DOYLE Vacuum Sheet Cleaner removes the lint and dirt from the stock before the sheet is printed. It saves the time that is lost in washing forms, rollers, etc. It increases the production of the presses and improves the quality of the work.

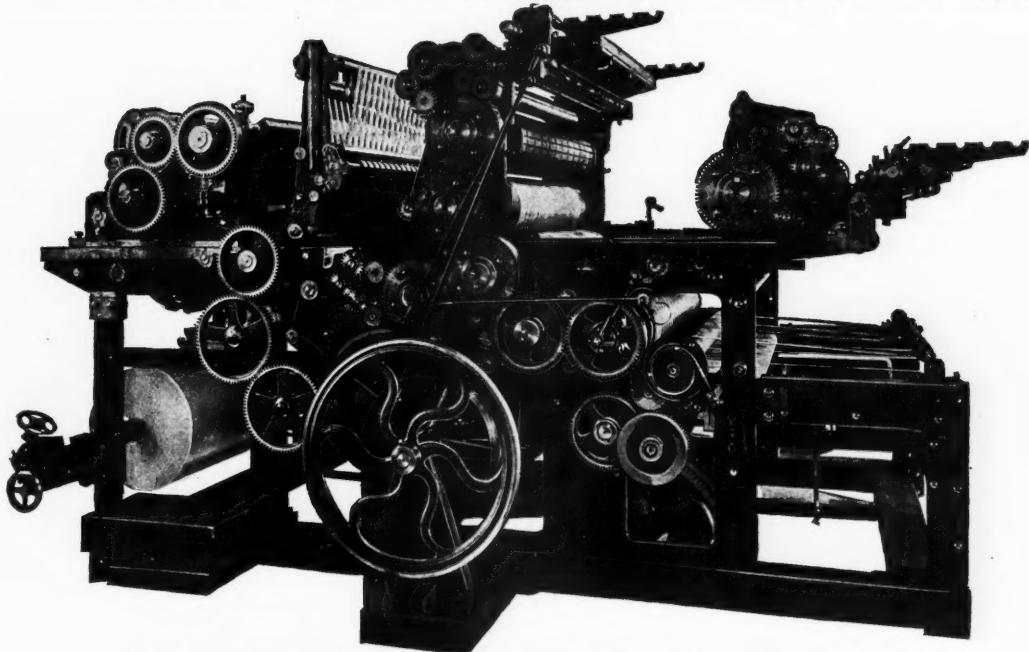
BRITTON & DOYLE
Press Room Efficiency Appliances
202 CAXTON BUILDING CLEVELAND

THE DOYLE Vacuum Sheet Cleaner is now in operation in many of the largest printing and lithograph houses throughout the country. Among others are the Schmidt Lithograph Co., San Francisco, Cal.; Manz Engraving Co., Chicago, Ill.; The Caxton Company, Cleveland; The Stecher Lithograph Company, Rochester, N.Y.; The Ferris Printing Company, New York City; Robert Gair Company, Brooklyn, N.Y.

The fact that we are receiving repeat orders from satisfied users alone speaks for the merits of this appliance.



"ALL-SIZE" PERFECTING ROTARY PRESS



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 BROADWAY
GIBBS-BROWER COMPANY, Agents

BOSTON, 184 SUMMER STREET
TORONTO, 445 KING STREET WEST

**THE
FRANKLIN
COMPANY**

DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPErs, CATALOG
AND BOOKLET PRINTERS

720 ~ 734 S. DEARBORN ST.
CHICAGO

Charles Hellmuth
Inc.

MANUFACTURING
AGENT FOR

KAST & EHINGER
PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR
PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

Patented in
United States
Great Britain
France
Belgium

**Are You
Satisfied?**
How about YOUR
Stapler—does it give
satisfaction?
If not—suppose you
investigate our

**ACME
BINDER
No. 6**

The Acme is known
for its high-class
work and is a favorite
with employees
in the bindery. Its
smooth, perfectly
running operation
appeals to the careful
buyer who is on the
market for satisfactory
stapling machines.

For sale by printers'
supply houses throughout
the United States.

**The Acme Staple
Machine Co., Ltd.**
1643-47 Haddon Avenue,
Camden, N. J.
Progress Typewriter Supply
Co., Ltd., London, England,
European Agent

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

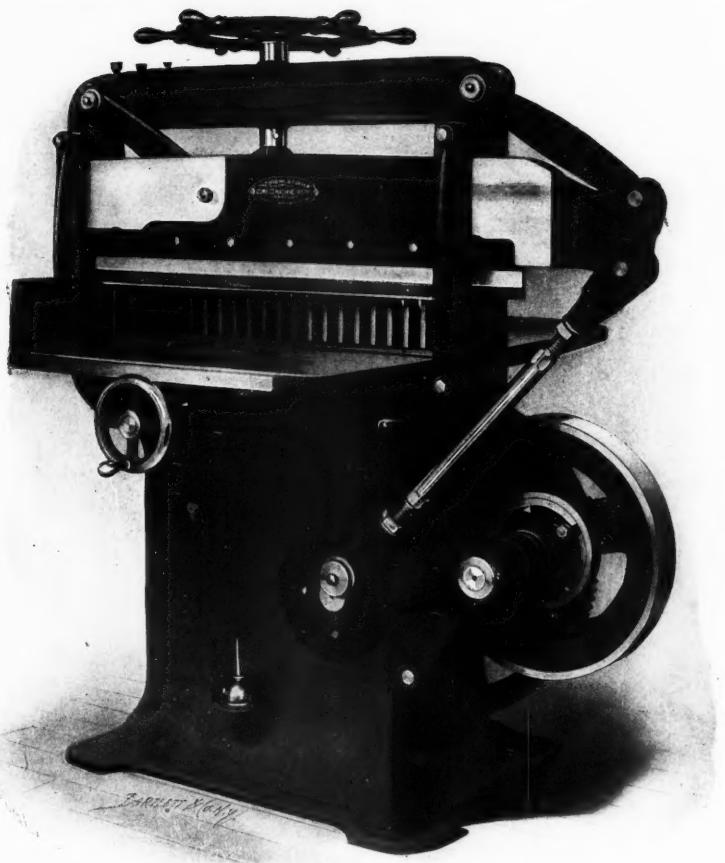
We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. Write for Samples.

Samuel Jones & Co.

Established in England 1811

WAVERLY PARK, N. J.

OSWEGO



THE 32-INCH OSWEGO MONOFRAME POWER CUTTER

The 32-inch Oswego Monoframe Power Cutters have the new friction clutch and solid knocker positive throwout safety stop, which render the performance of the Oswego Power Cutters equal to the best performance of the largest Brown & Carver Power Cutters.

Guaranteed in every particular, fast-running (27 cuts a minute), accurate and durable, the Oswego Power Cutters, in the large variety of sizes and styles made, give the largest value for the least money.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.

OSWEGO MACHINE WORKS

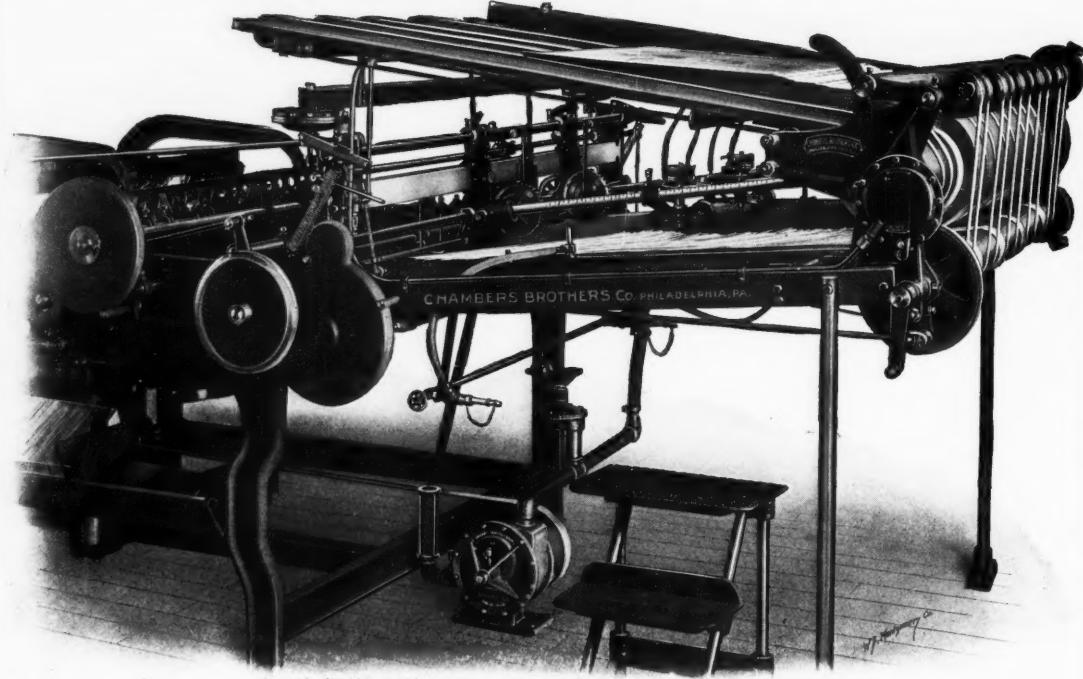
NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY; NINETY SIZES AND STYLES—16-INCH TO 84-INCH;
FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets

CHICAGO, 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.

SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.



"YES, I'LL TELL YOU

why the work is all balled up in the Cutting Department.
We can't use 'Bargain' knives. Why don't you get us
White knives and give us a show. The saving in the
grinding bills alone will more than pay the difference—
and you will get work that is RIGHT." TRY IT.



THE L. & I. J. WHITE CO., 33 Columbia St., Buffalo, N.Y.

Cowan Truck Company Exhibit At the Panama-Pacific Exposition



In the Palace of Machinery

Cowan System Cuts Cost

Like the Culebra Cut Curtails Distance

THE COWAN Transveyor is the result of inspiration harnessed with the applied skill of the highest type of engineering knowledge. The pioneer elevating truck, it has been perfected and developed into the largest line of elevating trucks in the world. It has been successfully applied to the printing and publishing business, with important savings resulting.

Simple in Principle

The principle of the Cowan Trucking System is simplicity itself. All stock is loaded on separate platforms, upon which they are moved about at will by the Cowan Transveyor. The repeated rehandling, with the consequent loss of stock from soilage, incident to old-style stock handling, is reduced by more than one-half.

Far Reaching in Effect

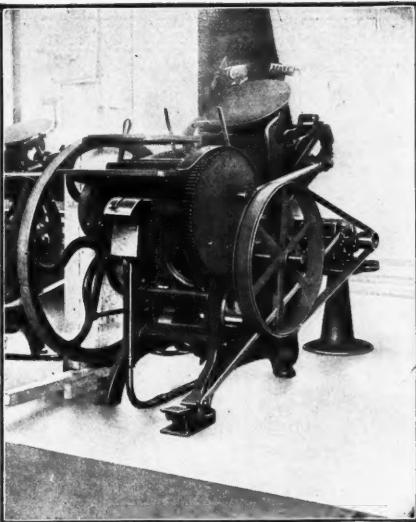
The effects of installing the Cowan System are felt throughout the entire plant. Aisles are clear, presses close set, pressmen are systematically supplied with materials. Confusion and delay become precision and despatch. The entire process of manufacture becomes almost automatically smooth running.

Service Sold with Cowan Transveyors

This clock-like regulation of the printing process is not due singly to the Cowan Transveyor—but to the service that is sold with it. Twenty-two trained Service Men go about the country, installing this System in almost every line of business. The benefit of this accumulated experience is part of every contract for the sale of Cowan Transveyors.

*Let us show you—free of all obligation—
how to cut your handling costs.*

COWAN TRUCK COMPANY
517 Water Street, Holyoke, Mass.



SAFETY FIRST AND BOTH HANDS FREE

Your foot controls the speed. The Service Switch is enclosed and the fuses locked. You can't get a shock. The motor is up on a pedestal, where you won't fall over it.

Write for Exhibit Sheet No. 8304



SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices:

527-531 West 34th Street, NEW YORK, N. Y.

Branch Offices in Principal Cities

A "shell" game with no "goat"

In this new "shell" game we are now running, the only "easy mark" is the electrotype user who doesn't consider our *quicker service* when buying.

Perhaps you have heard this "service" talk before and been "buncoed," but ours is straight.

We have recently installed a new patented process for making the shell, which enables us to deliver a finished electrotype one hour and thirty minutes quicker than any one else.

This extra time, added to our already quick service, makes us *your logical electrotyper. Let us prove it.*

Remember that quality and price are the same as before—they can not be beaten.

DINSE, PAGE & CO.

Electrotypes, Nickeltypes and Stereotypes

725-733 S. La Salle Street, Chicago

Telephone, Harrison 7185

**BLOMgren
BROS. & CO.**

ESTABLISHED 1875

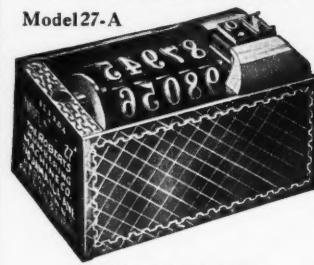
Designers
Engravers
Electrotypes
Nickeltypers

512 SHERMAN ST.
CHICAGO

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork
Model 27-A



Nº 12345

Facsimile Impression
Size $1\frac{1}{2} \times 1\frac{5}{8}$ inches.

UNEQUALLED RESULTS
MAXIMUM ECONOMY

NO SCREWS

To number either forward or backward.

FULLY GUARANTEED

Send for illustrated catalog and prices

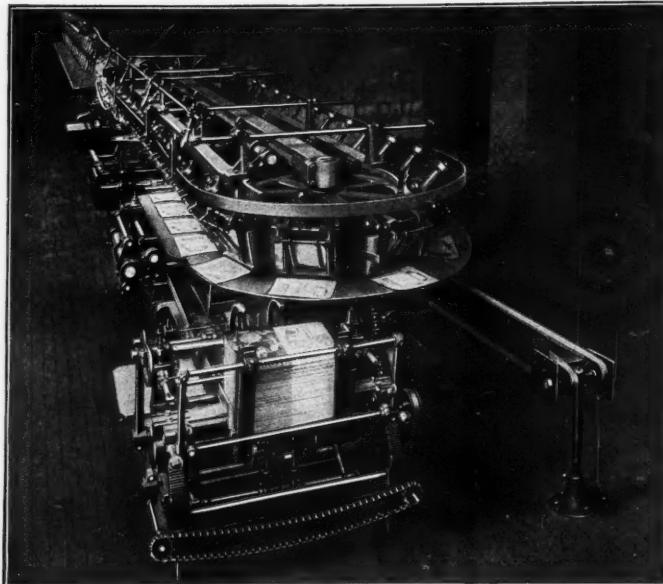
In stock and for sale by all branches
of the American Type Founders Co.
and all Type Founders.

New Model 69
Made in 7 Different Styles
of Figures and with a Ca-
pacity from 4 to 8 Wheels.



Style K

123456



The Juengst
Gatherer
Gatherer-Stitcher
Gatherer-Stitcher-
Coverer
Gatherer-Stitcher-
Binder

Product—

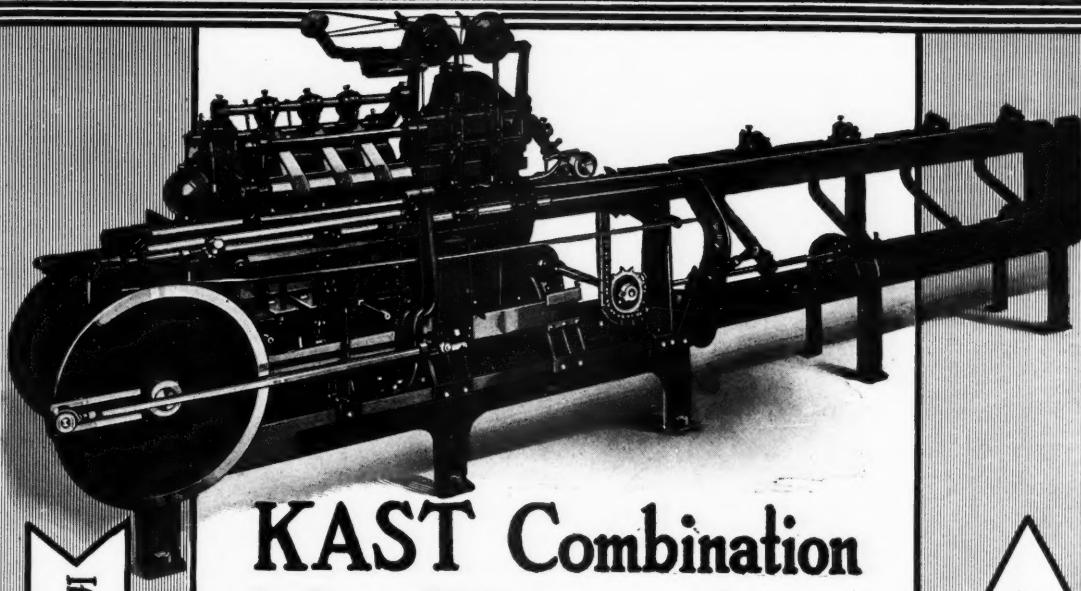
A gathered book,
A gathered, stitched or
A gathered, stitched and
covered book

or—

A gathered, wireless (or
perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York
WE HAVE NO AGENTS



KAST Combination Wire-Stitcher and Feeder

Makes *Multiple* Wire-Stitching
Practical on Job Work

For the first time, short-run-job work is now profitably fed automatically to wire-stitchers. Stitchers are arranged in multiples so that books may be completely stitched in one operation—1-up to 5-up—at a speed of 90 to 500 a minute.

The operator simply feeds the saddle carriers—nothing else. Books counted and delivered neatly stacked into packer-box—all automatically.

The new Kast Combination Wire-Stitcher and Feeder is a tremendous boost to jobbing Bindery economies and earnings. Occupies no more floor-space than two or three single stitchers.

Complete information gladly sent upon request.

DEXTER FOLDER COMPANY

*Paper Folding, Feeding, Binding, Cutting,
Bundling Machinery*

NEW YORK
DETROIT

CHICAGO
ATLANTA

PHILADELPHIA
DALLAS

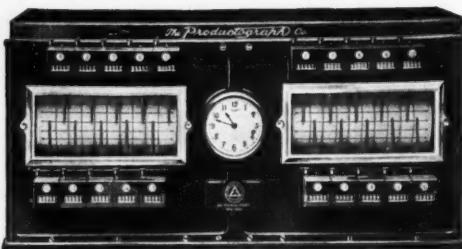
BOSTON
SAN FRANCISCO

TORONTO

If you have enough work for three or more single stitchers

This machine will save you time and money





This is the Machine of which the Hill Publishing Company of New York City say:

"We are very well pleased with our PRODUCTOGRAPH and are getting efficient service from it, in that it gives us an accurate count of every minute that a press or a linotype is shut down and registers accurately the total number of impressions on the presses, or lines of type set on the linotypes.

"We would recommend this machine to any printer who wants to keep a careful record of his operating time."

A PRODUCTOGRAPH in your office will tell you, hour by hour, just what each machine in the plant is doing. The plainly written record on its chart gives you productive working time, lost time and when it occurs, average speed, and the amount of work turned out. It locates for you faults in planning and operation, and enables you to remedy them at the time they occur.

The PRODUCTOGRAPH is built in sizes to meet all requirements, and sold at a reasonable price.

SEND FOR CATALOG "H" AND
FULL INFORMATION

The Productograph Co.

30 CHURCH ST.


NEW YORK, N.Y.

Think of the Satisfaction in Knowing Instantly

THE WORTH OF YOUR PLANT
THE SOURCE OF ALL PURCHASES
WHAT INSURANCE TO CARRY
WHAT YOUR INVESTMENT IS
HOW TO SETTLE A FIRE LOSS

Printers' Insurance Protective Inventory System

Copyrighted by Charles S. Brown

will do this and a great deal more. It will reveal the presence of hundreds of dollars' worth of property you didn't know you had. It will renovate your plant and find enough old worn-out materials, ready to be sold, to more than pay for the INVENTORY SYSTEM. It is classified, perpetual, and informs you of your plant value every hour of the day, every day of the week, every week of the month, and every month of the year.

The Standard Inventory System for Printers and Publishers

Every printer who has bought it has approved it. It is accepted by Insurance Companies as proof positive of loss, by Commercial Agencies as a customer's rating, by proprietors and stockholders as proof of their asset value. Managers rely upon it as a guide in ordering material to match and supplement what they already have.

Investigate to-day. Start by sending to us for complete information. Ask for testimonials from prominent printers.

THE PROUDFIT LOOSE LEAF CO.
GRAND RAPIDS, MICHIGAN, SOUTH

*If you are not getting the results on
your gummed jobs, you are not using
the right gummed paper. Specify*

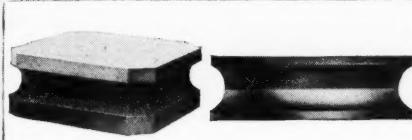
"Ideal" Guaranteed Flat Gummed Paper

You will not only get satisfaction, speed, accurate register, increased production, but *you insure your profits*. This is what popularized "Ideal" papers with printers throughout the United States. Stocked by representative jobbers everywhere.

Rolls or Sheets Whites and Colors
Dextrine or Fish Glue

IDEAL COATED PAPER COMPANY
Factory: BROOKFIELD, MASS.

New York Office . . . 150 Nassau Street, N.Y.C.
Cincinnati Office . . . 601 Provident Bank Bldg.
Chicago Office . . . 2162-2163 Transportation Bldg.



JUST as surely as you always want your paper-cutter knives keen and smooth cutting, just as surely do you need

The Carborundum Machine Knife Stone

Because it is the most practical, the most genuinely efficient stone for putting a keen, smooth edge on the blade without taking it from the machine. Every Carborundum crystal or grain in the stone cuts clean and quickly—the stone will not fill or glaze if properly used—one side is coarse for taking out nicks, the other fine for finishing the edge—and the grooves in the stone protect the fingers.

Remember there is nothing harder, sharper or faster cutting than Carborundum.

—
Your hardware dealer has the machine knife stone, \$1.50
—

**The
Carborundum Company**
Niagara Falls, N. Y.

What the Printer Wants to Know About Ink

WHEN the shipment of foreign dyestuffs was shut off in August a year ago, American inkmakers searched the United States for colors, and utilized what they found.

This supply is nearly exhausted, and no relief can be expected until the end of the war, unless some arrangement is made to import certain products to this country.

Odd lots of red and blue are bringing very high prices. While present conditions prevail the wise printer will figure ahead, consulting his ink man before undertaking any large color jobs.

Sinclair & Valentine Company

Main Office and Factory:
603-611 West 129th Street, New York City

BRANCHES:

| | |
|-------------------|----------------|
| BOSTON, MASS. | ST. LOUIS, Mo. |
| PHILADELPHIA, PA. | TORONTO |
| CLEVELAND, O. | WINNIPEG |
| CHICAGO, ILL. | BALTIMORE, MD. |

**INDIAN
BRAND**



**GUMMED
PAPERS**

FOR LABELS,
POSTER
STAMPS &
STICKERS



LIES FLAT
IS VERY
EASY TO
PRINT

ESPARTO is the foundation of Nashua Indian Brand Gummed Paper. This stock is given an especially high machine finish, which makes a wonderfully smooth printing surface, just right for color work. The paper is free from slack edges, and draws evenly over the gumming rolls, avoiding wrinkles and waste. Special manipulation after gumming guards against kink and curl. Indian Brand is as straight as the Indian's hair.

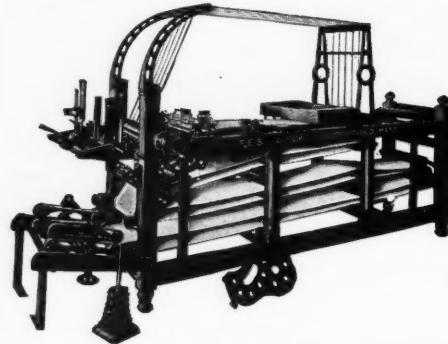
BUY BY THE BRAND

Large sample test sheets sent to printers

Nashua Gummed
and Coated Paper Company

Nashua, N. H.

**This Wonderful Automatic
CARD MACHINE**



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

**There Has Been a
Marked Advance**

in costs of *all materials* entering into the manufacture of our goods. We are consequently entitled to a commensurate increase in prices, and this we believe will be conceded by all reasonable-minded printers of standing who look with distrust on offers to supply at old prices as meaning either a letting-down in quality or else that they have hitherto been paying too much for their inks. We have only one quality—the **BEST**—in each grade, and our goods are sold on their MERIT.

The Jaenecke Printing Ink Co.

NEWARK, N. J.

CHICAGO

NEW YORK

DETROIT

QUALITY
Service—Price

A Combination Impossible to Beat

“Satin
Finish”
Copper
and Zinc



All
Engraver's
Supplies

We guarantee our Copper and Zinc to be free of any foreign substances due to the fact that they are both scientifically tested in our factory.

The American Steel & Copper Plate Co.
101 to 111 Fairmount Ave., Jersey City, N. J.

BRANCHES AND WAREHOUSES
6to Federal St. 116 Nassau St. 3 Pemberton Row
Chicago, Ill. New York City London, E.C., Eng.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped
with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

Turn Your Spare Time into Money

You're a practical printer. Why not cash in your experience by learning to write advertisements for small merchants who can not afford a regular ad-man?

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Mark the Coupon — Mail It Now

Scores of printers have earned more money as a result of I. C. S. training in advertising. *Why not let the I. C. S. help you, too?* Now is the time to act. Every day you delay keeps you that much longer from your goal. Mark and mail the coupon now, and the I. C. S. will tell you how you can enter the money-making profession of advertising in your spare time. It will cost you nothing to investigate. Clip and mail the coupon TO-DAY.

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Box 1207, Scranton, Pa.**

Please send, without obligation to me, full description of your new and complete Advertising Course.

Name _____
Street _____
and No. _____

City _____ State _____

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 55

SEPTEMBER, 1915

No. 6

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

Address all communications to The Inland Printer Company

NEW YORK OFFICE: TRIBUNE BUILDING, CITY HALL SQUARE

TERMS: United States and Canada, \$3.00 a year in advance. Single copies, 30 cents. Foreign, \$3.85 a year.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

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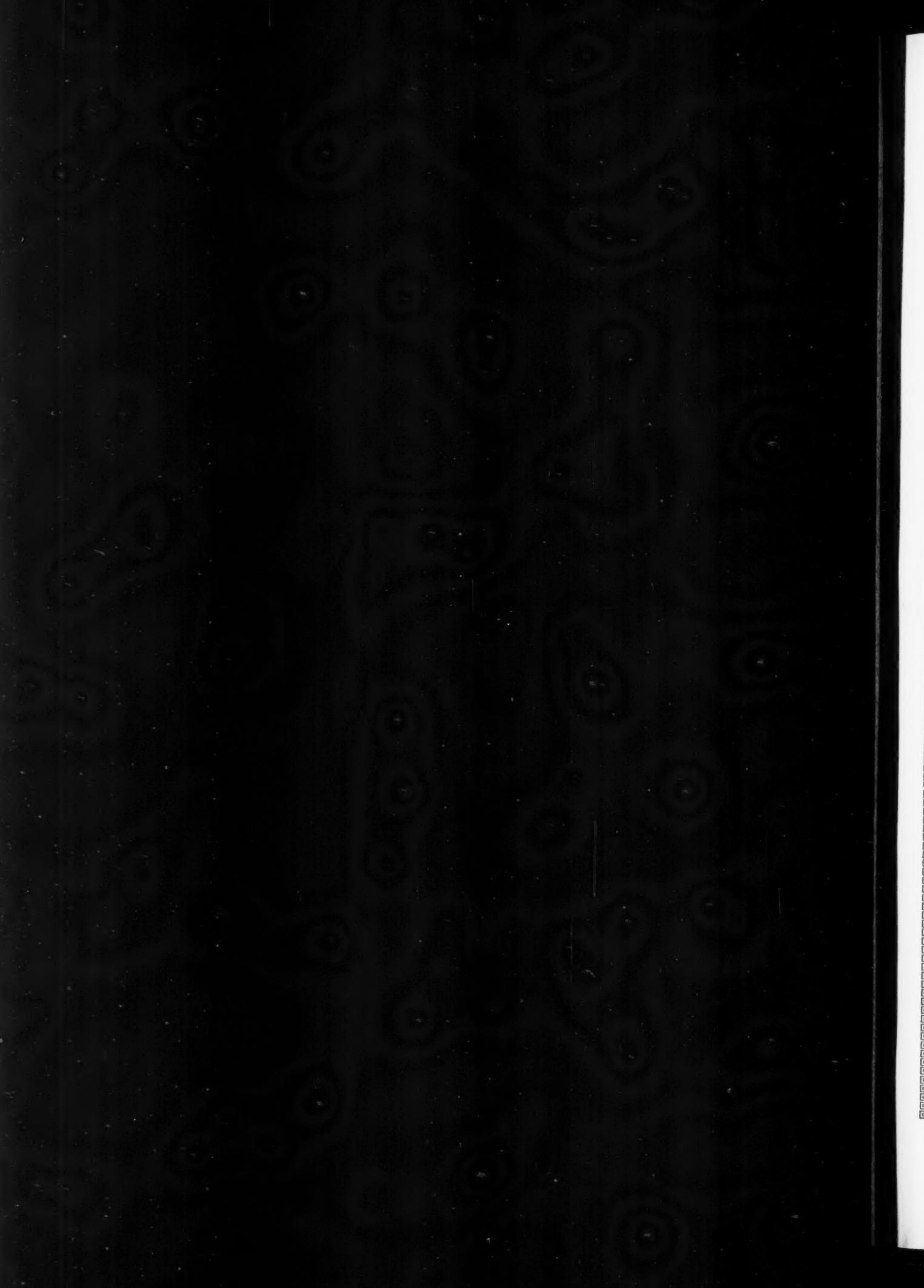


SELLING

THOSE who contemplate selling their time in a profitable market must arrange to have profitable time to sell.







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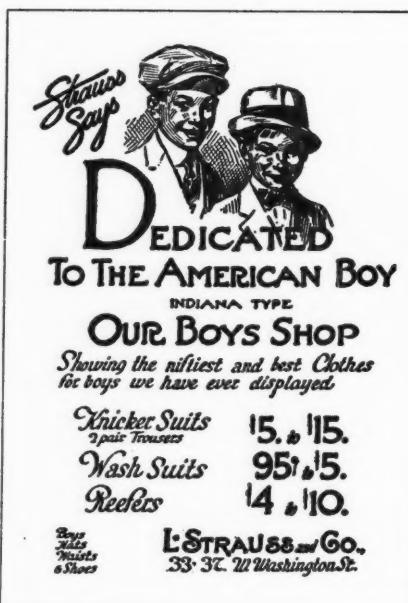
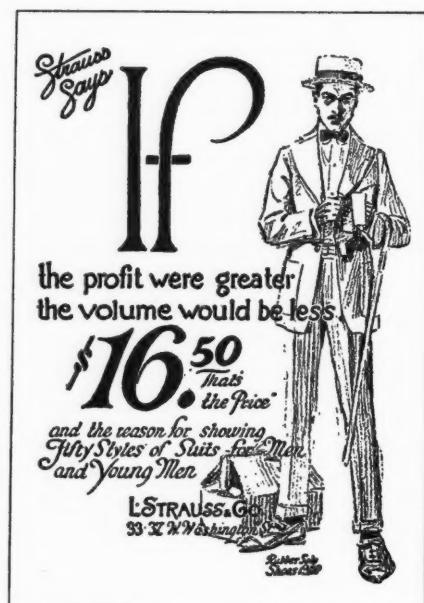
On the Advantages of Hand-Lettering

By ALBERT G. BRENTON

HERE are admirers of typography who are not to be convinced that type effects can be surpassed by handwork, except, possibly, when the pen is employed to give an imitation of engraving, or where a desired combination of type and illustration can be obtained by the ordinary mechanical means only at an excessive cost. As printing craftsmen, their views, of course, have their appeal; but it still remains the belief of an increasing number of admirers of printing, both in and out of the trade, that no cast letter or assembly of founders' types has the charm of the free-hand line.

As an example of the adaptability of hand-lettering to advertising purposes, as well as to the finer grades of printing commonly termed "job-work," the accompanying specimens are submitted from a series of daily newspaper advertisements used by an Indianapolis (Ind.) men's furnishings store.

Opponents of hand-lettering may raise the objection that it is too expensive to be used in newspaper advertising, and is impracticable. To the first point, the answer is that a great many merchants find it so. On the other hand, the house whose advertisements are reproduced herewith has used nothing but hand-lettered copy for some time and is entirely satisfied, though the expense is greater; the zinc engravings alone, in addition to the salary of the artist who writes the advertisements, amounting to about five and one-half cents a square inch above the regular cost of newspaper space for hand-set advertisements. To the second objection, the answer is that the very "impracticability" will result in strengthening and beautifying advertisements; simplicity, plenty of white space, and the elimination of superfluous lines being the first result achieved in hand-lettered



Specimens showing the adaptation of hand-lettering to newspaper advertisements.

advertisements, owing to their cost of production.

A glance at these samples, which are fairly representative of the general run throughout the year, will show the good points of the hand-lettered idea as applied to newspaper advertising.

First.—Their distinctive form identifies them with one merchandising establishment. The phrase, "Strauss Says," is a part of every advertisement. Borders never are used. Identifying the advertising of a store to that store by form, position on the page, or by any other means, is one of the important features of good advertising.

Second.—The advertisements, because of their style, stand out in bold contrast to all others near them, thus giving the company they represent a better chance to attract the reader's attention — another point very much worth while.

*Strauss
Says*

Re-Building Sale

Not a usual every day sort of a sale
but a real chance of a lifetime!

Going Strong

A sale less than two weeks old and
already the talk of all Indianapolis.

For this reason

Because its doing things: Big things.
Big things in the way of Special Prices
on all Clothing, Shoes, Hats &
Furnishings for Men & Boys.

L STRAUSS & CO.
33-37 W Washington St.

*Strauss
Says*

RE-BUILDING SALE!

No let up to its popularity
or to its bargain power.

A Star Event!

It's an all star bargain event and likely to
establish a record that will last.

Don't Tarry!

Don't linger, don't delay, you'll get more out
of the sale today than you will later.

Everything in Mens & Boys Clothing,
Shoes, Hats & Furnishings, cut to the quick

L STRAUSS & CO.
33-37 W Washington St.

Third.—Hand-lettering offers endless opportunities to present original combinations, since the faces of type that may be used are as numerous as the designer's ability to appropriate or originate them. Opportunity also is offered to sound a seasonable note at such times as Christmas, Fourth of July and Hallowe'en, without resorting to stock cuts or necessitating the expense of new cuts merely to escape ringing in a "chestnut" on the readers.

Fourth.—All possibility of a kick from the advertising manager that instructions on copy have not been followed in the composing-room is out of the



matter, are so connected with the text of the advertisements as to be an integral part of the general design.

Instead of being merely confined to finer jobwork, is it not likely that hand-lettering may come to be employed more generally in newspaper advertising? And if it does, advertising surely will profit.

Varying Styles and Proofreading

No. III—By F. HORACE TEALL

ALL proofreaders have numerous occasions of perplexity in doing their work, even when they are expected merely to "follow copy"; but whether they are or are not more subject to such trouble than any one else is an open question. Be this as it may, there is no doubt that many of the troublesome causes of doubt or disagreement could be, and should be, remedied by general understanding. Of course this means general acceptance of some one decision, as better than any other possible one, and we have not yet found a means of establishing such general choice. Whose decision shall it be, and how shall we secure its adoption? The present writer has no intention of suggesting a programme of action, but would gladly welcome any reasonable suggestion. Meantime, he has no doubt of advantage to be had through calling attention to certain points of disagreement, and stating his own convictions where he has them, though only as one of many entitled to a hearing. He utterly disavows any wish or

question. Neither can there be troublesome and expensive corrections on the proof that may cause friction between the customer and the business office.

Fifth.—Since the advertisements are all handwork, unusual opportunities are offered to combine illustrations and subject-matter in a pleasing as well as distinctive and original manner. Note in some of these specimens how the illustrations, while fully performing their functions as illustrations of the reading-

effort to dictate in any case, and asserts a desire only to be helpful, even in the instances where his opinions are dogmatically expressed, as they sometimes are.

It is a big subject — actually bigger than any one can conceive in all its details. A striking instance of unexpected difficulty has just occurred in the writer's own work. One lot of pages sent to the editor with many queries was returned with acceptance of all but two or three, and expression of thanks for them; on another lot just following the queried corrections were all rejected, and a note of condemnation sent. Most of the suggestions were mere individual instances of the same correction, and why it should elicit thanks one day and indignant disdain the next day was incomprehensible. Yet proofreaders must expect similar occurrences and be ready to laugh at them, but to repeat their part in them on all proper occasions. One of the most annoying matters of disagreement is punctuation, except when it is left to the proofreader. When a good proofreader decides on punctuation, it is usually good, but not necessarily just what any one else would make it.

The underlying principles of punctuation have always been the same, but the application of them has undergone a series of changes, the most notable of which is seen in the general style of what is called "open punctuation" and often mistakenly described as "omitting points wherever possible without ambiguity." Probably no book has ever been printed with points used only where ambiguity would be incurred without them, for many elementary and instinctive uses of the comma are universal in expressions that could not possibly be misunderstood. Such instances may be likened in standing to the unthinking use of the double negative, as in "I didn't do nothing," which nobody understands as meaning what is actually said, and which is not made right by that fact.

While no one insists that people must punctuate exactly according to certain rules, all grammarians make rules, and all hold that such rules are helpful, even though not always strictly applied. Benjamin Drew, in "Pens and Types," says: "In concluding our chapter on punctuation, we venture to say . . . that, in our opinion, no system of pointing can be of uniform and universal application. Men differ as much in style of writing as in personal appearance; and we might as well expect the same robe to fit all forms as that one set of rules shall nicely apply to the endless diversities of diction." And he is right as to systems made in the old way, by making too many rules. Only a few simple rules are needed, with more general and wider application.

Drew himself gives many rules, but no satisfactory reasons to support them. His first rule for commas is: "Repeated words or expressions;

three or more serial terms; two unconnected serial terms,— are separated from each other by the comma." His example for "three or more serial terms" is this: "Shakespeare, Butler, and Bacon have rendered it extremely difficult for all who come after them to be sublime, witty, or profound." And he insists that these commas should always be inserted, but does not tell why. He says that "style sometimes requires the omission of the comma before *and*, *or*, *nor*, when one of these connectives precedes the last term of a series," which means that some people will not use it. We shall tell later why it should be used.

Another recent rule-maker is Adèle Millicent Smith, who begins her rules on the comma with this: "When more than two words of the same part of speech, or more than two phrases or clauses, form a series, a comma should be placed after each word, phrase, or clause except the last. When the last two words or phrases are connected by a conjunction, a comma should be placed before the conjunction." Miss Smith's examples are: "Alfred the Great was a brave, pious, and patriotic prince." "No human being is independent of his ancestry, his race, or his age." "The Bishop took his staff, put on his cloak, and set out." Miss Smith says nothing about the fact that many people insist that this use of the comma is wrong, or the other fact that many good writers simply ignore the question of right and wrong, and let such expressions go both ways.

This writing has become very much like a tempest in a teapot, since it is all devoted to a point on which very little concern is generally felt. But those who desire to be systematic should know more than most of them do know of the facts involved, and some one may well state them.

The present writer has devoted much time to research as to such use of the comma, and can state positive results. Every reputable grammarian prescribes the use, and no rule is given by any authoritative writer against it. It is very common, notwithstanding, for people to uphold the non-use, and always has been so. Many printers' style-books assert that non-use is proper, and even prescribe it, but this is based on very poor reasoning. Such decision is promoted largely by mistaken expressions in the rules like Miss Smith's, speaking of the last two items being connected. It is just because the last two are not specially connected that the comma should be used.

Examples of such use are to be found in almost every good book. In fact, the use is so largely prevalent in good literature that this writer is confirmed in his determination never to write any such series without the comma. But the confusion already noted is also common, even in manuscript supposed to be carefully prepared and given to operators with orders to follow copy. This article may well close with an example copied from the

proof of such a work as passed by the writer for foundry. In a large work on the history of music was this about the College of Music of Cincinnati: "It was never without its own orchestra, string quartet, chorus and school of opera and expression. Through its faculty concerts, lectures, and other forms of educational entertainments the people of Cincinnati became interested and discriminating auditors." And this is but one instance out of many.

Proofreaders simply are not allowed to make these things right. Of course any good proofreader would make such sentences uniform, either with or without the comma, if permitted to do so.

And the writer will add that he is firmly convinced that the reasonable way to do it is with the comma every time, notwithstanding the fact that absence of the comma would seldom produce ambiguity.

The Printer's Patient

By AMOS STOTE

O NCE upon a time a printer fell sick of a fever and sent for his doctor. After the medical man drew up alongside the printer's bed, a number of things happened. Some of these things the printer noticed and some escaped him. He noticed the doctor felt of his pulse, looked at his tongue, listened to his heart, put a hand on his forehead, and examined the whites of his eyes. He did not know the doctor saw the furrow between his eyes, observed the set of his jaw, watched his nervous hands, and gave heed to the way he thrashed about in bed. Neither did the printer know that the doctor listened to the impatient, worried note in his voice.

The doctor's prescription was divided into two unequal parts. The smaller one called for capsules. The other for will—will with a capital D, meaning Determination, and not what you thought. The doctor had asked very few questions; he was far more inclined to make statements in a way that made the printer believe him. Before leaving, he said:

"You are worrying about something, probably business. Whatever it is, you must stop. If you worry, you disobey orders that you are paying me to give you. If you refuse to worry, you will not need me again; if you don't, you will probably need me for some time. Worry is a bad habit and one that is hard to break. Plan, scheme and figure out ways and means all you like; they may get you out of the hole, and will surely get you out of bed. Good morning."

"So," mused the printer, as the doctor went down the front stairs, "I have worried myself into bed because business is so dull I can't keep the presses in practice. It's the business, my business, that's really sick — and I've gone to bed out of sympathy; a fine way to help it, I must say. But what's the use, I've hustled everywhere, and next door to it. Trade is so bad an order for bill-heads would make me suspicious.

"The doctor doesn't know it all. I might as well go to the bughouse as the poorhouse. It's easy for him to tell a fellow to do one thing and not another and then name a remedy. It's a" — but just then a thought struck the printer, and hit hard. "Suppose that M. D. had stuck his head through a crack in the door and asked: 'Do you need any doctoring to-day? How are you fixed on heart, lungs, liver and lights?' He didn't come here to ask questions, but to diagnose my case and tell me what I needed. That's why he's a doctor — and that explains why I'm a poor business man.

"I have patients all over this town, but instead of giving them prescriptions I have been letting them prescribe for themselves; and so make a mess of it for us both. The next man I call on won't get a chance to say he needs no printing, for I'll tell him what he needs, and why, at the start."

Two days later that printer was back at his shop, a trifle shaky but full of enthusiasm. An hour after the doctor had left him all worry had been forgotten, for he was writing out prescriptions for people all over the city. It was spring, and he prescribed car cards for a hardware concern, featuring garden hose, lawn mowers and garden tools. He prescribed an attractive "bait" mailing-card for a sporting-goods house to send to business men so that it would reach them right in the heat of Friday afternoon; and a package-stuffer on cool summer foods for a grocer. Every one who had complained about bad times came up first for prescriptions; and then followed a multitude of others, including the doctor and the druggist.

Then he prescribed for himself an announcement of his new service department, offering to suggest ways and means and to investigate a business from his position as a specialist. It was not long before he came to realize that a printer's patients are his most valuable possessions, and that he has an advantage over the doctor, for the healthier the printer's patients, the more active his practice.

That printer will tell you the best business trip he ever took was prescribed by a doctor. It was from Despair to Prosperity — and he bought no round trip.

MAKE YOURSELF NECESSARY

Making yourself necessary makes the road to success. But to make yourself necessary you need to consider the real or fancied requirements of those whose custom or favor you seek. Success will be qualified only by the degree of your imagination and resourcefulness.

Boosting the Advertising Patronage in a Local Paper

By C. L. CHAMBERLIN

FOR the publisher of a local newspaper the amount of remunerative advertising carried determines the financial success or failure of the periodical. For this reason I hold that the local publisher can afford to go out of his way in his efforts to secure and hold a goodly amount of such patronage. He can do in a small town, with little or no competition, things which in cities would work loss of public esteem and lower him in no small degree in the opinion of his professional brethren. When it is a question of advertising or not advertising, professional ethics no longer operate to debar a publisher from tendering the service of his paper or from using means to persuade business men to this use, which would be out of place and ethically impossible in a city where the question was "My paper or the other fellow's."

Two years ago I had an experience of this kind which I shall relate for the benefit of our readers. They shall be judge and jury as to the desirability of the methods employed. A daily paper in a small city of 5,000 population, having covered the county of 30,000 people with a quite respectable blanket of 4,000 copies daily, desired to work out and into certain villages in which no local weekly newspaper was being published. Several of the larger villages maintained such sheets, average specimens of the small-town weekly, made up of "boiler-plate," local news and local-merchant advertising. Other villages, some containing several well-equipped small-town business places, were without any medium of advertising for their merchants, and in these towns the daily desired to obtain a footing with a view to carrying the local advertising.

The plan of the daily was to offer each village space in the paper on a certain day of each week, to be known as that village's "page." Thus there might be an "Xville Page" for the village of "X," in which the usual local news items — marriages, births, deaths, social events, business, professional, church, society and lodge briefs — are mingled with advertising of local business houses. A lady who had furnished local news to the daily was secured in each of the two villages listed for first try-out, and members of the advertising force of the paper were assigned to these villages to solicit and arrange the local advertising.

Being assigned to the village of Otto, I soon found myself facing a serious problem. The village had maintained no local newspaper for upward

of forty years. The oldest inhabitants recalled a four-page sheet that in former times had been called the *Otto Eagle*, but no man then in business had survived those forty years, and present merchants had never known the value of local-newspaper advertising. I found that I must first prove the value of newspaper advertising, and then show the benefits to be derived from advertising on the Otto page, which, in effect, was to be a local newspaper once a week and a county daily all the week.

A few of the merchants believed in advertising in general, but not for themselves. They held that it was impossible to increase the total volume of their sales, since the people from near the village always bought there, and those farther out would always go to other towns nearer their own homes, or towns containing stores that afforded a greater variety of goods. Others did not believe in advertising in newspapers, and, in fact, the largest business place in the village never paid out one cent for printed advertising, nor could I induce the manager even to make a trial of the page.

After some investigation and conversation I found five houses that cared to begin advertising in the first issue of the "Page." In order to prove my claims stated in the first paragraph, I will detail some of the methods I employed in persuading these merchants or other business men to try out advertising. It will show our readers a line of methods which every publisher of a local newspaper can employ to advantage in securing advertising patronage when such patronage means existence for the paper.

The first patron I secured happened to be a firm of three live-stock buyers. One of the men knew that the maintenance of a page devoted wholly to the interests of the village depended quite largely upon the local advertising secured, hence he came forward without special solicitation with a three-inch advertisement so long as the page was maintained. I knew he intended it as charity work, and, badly as I knew his support was needed to maintain the page, I disliked — as publishers always dislike, I believe — to take any man's money in a business deal without rendering him value received.

"But how can you say anything for us that is not true of buyers at P—, and at N— or W—?" remonstrated the buyer when I spoke of doing him good by making his buying distinctive in some way.

"Isn't there something different about your buying, the territory you cover, your promptness in answering price inquiries, your satisfactory weighing, or the like?" I persisted.

"Not that I know of," he responded honestly. "We buy in six townships, side by side with other buyers in four of them, and except for the fact that I never heard a man question our weighing, I don't see any difference between us."

Buying in six townships! I saw a point right there and at once jotted down the following advertising copy, which ran unchanged in two issues:

"Blow Brothers and Wilson buy live stock in six townships. There's a reason why people prefer to sell to them. Call any member of the firm for prices before selling your stock. Otto Central. Burton Blow. A. T. Blow. Dustin Wilson. Otto, Michigan."

Perhaps this isn't a striking advertisement, but it made a point with them and with the public. A. T. Blow afterward informed me that several people mentioned reading the advertisement, some of them closing with a remark, "I never supposed you bought over so much territory." Other advertisements for these fellows featured special points in the firm's dealings, told the carloads of stock they had shipped from four different stations, called for the kind of stock they most desired, referred to the telephone and offered to furnish daily quotations to farmers that were nearly ready to market live stock. Best of all, their advertising opened the eyes of these three men to one of the central principles of local advertising: to feature the points wherein one man's business differed from his rivals to the advantage of the public.

A meat-market had agreed to advertise, provided I could prove that the people would buy advertised goods. I looked over the stock, asked some questions about what the proprietor would do in certain lines, and wrote out the following copy:

"The Otto Market will sell you a nice chicken for Sunday dinner any week. Let us know in time. All the usual fresh, salt, smoked and canned meats. Splendid brand of lobsters — try them. And *pop*, right off the ice, is mighty nice these hot days (June). A. J. Harnick, Otto, Michigan. Independent telephone, Otto Central."

Three calls came by telephone for chickens; one order was taken at the store, and two, forgetting the "let us know in time," came at the last minute and, in consequence, went without chicken. The lobsters were an over-purchase which sold slowly. A few cans were sold, but the proprietor insisted that their sale "didn't count" because the purchasers failed to say they "saw them advertised." And "people drink pop anyway in hot weather," said he, in explanation of the empty crates of bottles in evidence in the back room.

The second week I asked this marketman the prices of his fresh green onions. "They're five cents the bunch," he replied. These I featured thus: "Fresh green onions, crisp and tender — two big bunches only a dime if you say you read this advertisement." Results — the Harnick man agreed that advertising could sell onions. Every week after that I featured some special commodity at a certain price, provided buyers said they "saw it adver-

tised." There were always calls with this mention and calls without, but the latter I cared little about after I had convinced my man that people did read his advertising. Publishers of all local papers should prove up to their doubting ones by featuring some article at a special price to those who say "advertised." Thus L. C. Londoll, another advertiser, offered "bananas, extra fine, selected, only 20 cents a dozen—and an orange for the baby free if you mention reading this advertisement."

Londoll kept a sort of drug store without drugs, if one might so express it. He carried a line of patent medicines, grocers' drugs, fancy goods, school supplies, fruits, tobacco, etc., but, having no registered pharmacist in the store, could retail no drugs nor fill prescriptions. He had a somewhat difficult line to feature, but I kept free from generalities and sought for the specials in which he excelled. One week it was fruit; another time, school supplies; at another time, special prices on cheap bulk drugs such as grocers may sell. He carried a lot of stuff bottled and sold under label, which took the place to a certain extent of the prescription trade. One week I ran a stock-dip advertisement as follows:

"Watkins' Stock Dip — A perfect disinfectant for cattle. Relieves them of lice, keeps away flies, equally good for hen lice and all germ and insect pests. Dairymen, poultrymen, all raisers of live stock, can not afford to be without it. Only 70 cents the gallon. Sold only from bulk. The purchaser must bring pail or other container. L. C. Londoll, Otto Drug Store."

The local feed-mill was operated by an active business-minded man who at once saw the opportunity to get in touch with farmers who bought ground feed or hired it ground. He usually wrote his own advertisements, but I tried to see that each avoided the signboard effect too frequently seen in the advertisements of a concern that permits little variety. I always saw that there was a change of copy every week. We expressed the offers in different words, even when there was no change in the commodities featured. One advertisement read: "Flour, Feed, Grain. Rob Roy flour, bran, middlings. Wanted, corn in ear. The Clennen Milling Company, Otto, Michigan. Telephones, 15 and 101, Otto Central."

A former farmer was working into business by selling agricultural implements, rough hardware, etc. He also bought and dressed poultry. He was a peculiar man, but I caught him the first week by means of a carriage advertisement. "Carload of carriages just unloaded. Covered carriages, road wagons, surreys—anything you want All prices; one grade—the best." The next morning a lady called him by telephone from a farm adjoining his own country home and said, "I didn't know you kept buggies—thought you only sold machinery. Bring me over one of your best top-carriages for my own use. Thought I would buy in P—, but now that I know you keep

them, I would rather buy from you." This incident proved to him the value of advertising in "letting people know what one has to sell," and he remained an advertiser in future issues.

A typical advertisement of this implement-hardware man's business is here reproduced:

"Jaracki fertilizer unequaled! Don't buy until you have seen me for prices and analyses. Remember, I pay the highest market prices for poultry and buy every week on Monday, Tuesday, Wednesday and Thursday. Everything seasonable in tools, implements, etc., for the farmer. Call me on either telephone. The Red Store south of the mill. Will Burrows, Otto, Michigan. Both telephones."

In reviewing the work I did for these merchants I find it to be based on a few definite principles.

1.— Each advertiser was analyzed and the points of difference from his competitors were made the leading features of his advertising.

2.— To prove the value of advertising — in other words, to show these merchants that people actually did read their advertisements and bought the advertised goods — I inserted in every advertisement some special offer which was made dependent upon the customer's saying that he had read the advertisement. Sometimes these were secured by a play on words which caused the offer to rest upon the inquiry, when, in truth, price and quantity would have been the same in any case. At other times it seemed necessary to offer a larger number or greater quantity of some commodity in return for a statement from the customer of seeing the offer.

In order to secure and hold the patronage of these men, I not only solicited their advertising, but aided them in selecting the articles to be advertised, and helped to so word the advertisements that they would bring the best results. It may be said that my proper duty ceased when I had solicited the advertising. I think otherwise. When advertising patronage is the vital point in the existence of a local newspaper, I believe it good business policy to go out after such advertising, to study the needs of the merchants and to aid them in furthering those needs. I believe such a course is justified by professional ethics, as I know it to be by financial results.

SELLING THE COMMUNITY TO THE ADVERTISER

Canvass the community in which your medium circulates. Find out who is who, and the buying power, on a statistical basis. Find out who buys away from home and why. Then find out where your medium goes; who reads it and why they read it. Now you are equipped to sell something definite to your advertiser. You can sell him the community and then sell him how to reach the community, and the next thing is to study what to say to the community regarding what he has to sell to it.

Position of Forms on Platen Presses

By FRANK L. BUSH



MUCH of the result depends on the position of the form on the bed of a platen press — the heavier or larger the form, the more essential it is that it strike a little below the center of pressure on the platen. The prevailing habit of placing the form high so it can be more easily reached with the fed sheet is poor practice, and is the reason that it is necessary to readjust the impression screws so often. If forms were placed just below the center, or as low as possible or convenient, this adjustment would be found to be seldom necessary.

Forms placed so that guides need to come high often cause the sheet to jump, with the resulting poor register.

Light forms, like envelope corners, can be run quite high without any bad effect on the quality of the printing, if it be desired to feed the flap edge up — and this will be found to be the best way, as the feeding is much easier, and it also allows perfect freedom in getting at the make-ready without in the least disturbing the guides. When the flap edge is down, the bulge caused by the flap holds the envelope so far off the tympan that it is hard to get it under the guide-tongues.

Slurs are a common occurrence as the result of having the form strike the platen above the center of pressure. If the predominance of pressure comes above the center, it tends to force the press open. When it comes below the center, it tends to hold it tightly closed.

Forms containing rules usually work better if placed quite low.

If one end of a form is lighter than the other — that is, contains type of a nature or amount using less of the force of impression — move the form endways in the chase so that the pressure will be about even on each end.

Letter-heads containing a column or line of type running down the left side should be locked with the head part of the form to the right end of the chase, and the column or line on the lower side, thus throwing the heavy pressure on the lower side of the platen. This will make it necessary to feed the sheet to the foot instead of the head, as is usually done. A few yet make the mistake of locking the common form of letter-head in the end of the chase, feeding the side down instead of the head. This places the pressure in a direction likely to cause the platen to tilt, giving trouble in getting the packing level. If the form be placed along the lower side of the chase so the sheet can be fed head down, it will be found that a much better job of printing will be done, as the impression will be square and firm, and the

rollers will do a better job of inking because more of their length is used in the process, and rollers running in this direction across the type are less likely to slip, and also give a lighter touch to the type because of being in contact with a larger surface at a time.

Sometimes with coated cardboard stock, such as is commonly used for window-cards, one has trouble with the type picking off the surface of the stock. One such time I put oil in the ink until it would not print, and yet it picked. I finally lowered the form in the chase as low as it would work, when all the difficulty disappeared. Slackening the speed of the press sometimes relieves picking, but this is expensive. After making sure it is not caused by the ink being too sticky, try lowering the form, if possible.

If at any time there is not room on the lower side of the platen for the guides, one can easily and cheaply make extension guides from strips of pressboard about one inch wide and of a suitable length. Cut slots, just a trifle longer than the strip is wide, through the drawsheets as close to the bail as possible; put a little good paste on the strips and insert in these slots, then shove the ends back toward the top of the platen. Be sure the strip does not extend under the packing far enough to get under the printing. The ordinary guides are then fastened to these strips, and, after being adjusted, should be fastened with sealing-wax.

Some of this information may be ignored if the press is quite new, but the more lost motion in the bearings, and the older the press, the more and more useful it will be found.

THAT LITTLE JOB

When trade was dull and on my back I pondered ways in which to jack the edifice upon its feet so I could pay for butcher's meat and groceries to feed the kids, and buy them shoes and clothe's and lids, a customer came in the door and stood beside me, bending o'er my form recumbent dreaming still, and chortled loudly "Hey, there, Bill!" I scrambled up and glared aslant at him and queried, "What do you want?" "I want these dodgers slapped off quick, there's just an hour to do the trick." I took the copy, all alone, and set it up and on the stone I locked it up, put it to press in fifteen minutes more or less. I ran ten thousand dodgers off, and, let the thoughtless sneer and scoff, it was a model job of art that gladdened my printorial heart, and pleased my customer so well he rang its praises like a bell and advertised me to the world, and glory round me was unfurled so that my business boomed so fast it made my townsmen stand aghast. I laid my head back in my chair and said the times were passing fair. Then came a burst of awful sound—I'd fallen off upon the ground—the hour was up—that little job? I name no names of those who rob an honest printer off his trade and grudge him the success he's made.



Drawn by JOHN T. NOLF, Printer.

WHEN THE "GHOST" WAS FIVE MINUTES LATE.



A Pressroom Kink. The enterprising and ingenious functionary who presides over the pressroom of the Winship Company, Chicago, lightens the labors of the pressman by having the under side of the feedboard of the cylinder presses painted white. The reflected light therefrom helps some. If the reader is short of paint, let him stick up a sheet of white paper with thumb-tacks and see if this is not true.

Diagram or Map Folds. Albert R. Bourges, of the Bourges Service, Chicago, suggests that books and booklets containing maps or diagrams referred to through the text can be made much more convenient to the reader if the diagram or map is made to unfold entirely outside the leaf of the book or pamphlet, either at the beginning of the book or at the end of the book, or of the sections to which reference to the diagram or map appears. The diagram or map being thus exposed for reference as the reader peruses the pages, offers advantages which are very appreciable. The idea is not absolutely new, but is so seldom used that it has all the merit of novelty.

Increase in Prices for Engravings.

Increased cost of all materials that go into the manufacture of engravings has served to hasten the establishment of a new scale of prices by the photoengravers of America. A new scale has been devised through the national organization of the photoengravers, and has been promulgated to go into effect on the first of September, 1915. The photoengravers frankly take the public into their confidence and describe the basis upon which the new scale is founded, believing that the reasonableness and justice of the new charges will be convincing and satisfying.

The standard scale of prices for half-tones and zinc etchings has been calculated from records of the exact cost of thousands of plates of varying sizes. These records show that the average cost of square half-tones is \$2.80 each, and 13.3 cents per square inch.

They also show that the average cost of zinc etchings is \$2 each, and 7.6 cents per square inch.

Calculating from these facts, the average cost per plate added to the average cost per square inch gives *double* the cost; and, one-half the cost per plate plus one-half the cost per square inch gives the *average cost* of a plate of any given size.

For plates less than 30 square inches the basis of charges is, for half-tones, a fixed charge of \$1.50 plus 10 cents for each square inch of size; and for zinc etchings, a fixed charge of 75 cents plus 5 cents for each square inch of size.

For plates over 30 square inches the charges are 15 cents per square inch, and for zinc etchings 7½ cents per square inch.

These prices apply when plates are made direct from copy, and do not cover alterations or extra work on copy or plates. The extra charges for such variations and for other particulars are as follows:

Metal base, fifty per cent extra.

Half-tones from paintings, or direct from the object, charged extra, according to the extra time involved.

Retouching, altering or improving copies and grouping photographs, charged as time work.

Vignetted or outlined half-tones, thirty-three and one-third per cent extra.

Hand-tooling, inside cut-outs, reëtching and burnishing, charged extra as time work. Net.

Half-tones finer than 150 lines, twenty-five per cent extra.

Duplicate half-tones, square finish, ordered at same time as originals, fifteen per cent less.

Extra negatives for half-tone groups, one-half Scale price.

Inserting negatives and double - printing, charged extra as time work. Net.

Duotypes, square finish, two plates made from same negative, each plate fifty per cent extra.

Duographs, square finish, each plate made from a separate negative, each plate double Scale price; minimum charge, \$10.

Two-color half-tones, square finish, requiring color-separation negatives, each plate three times Scale price; minimum charge, \$20.

Three-color process half-tones, square finish,

each plate three times Scale price; minimum charge, \$40.

Four-color process half-tones, square finish, each plate three times Scale price; minimum charge, \$50.

Anchoring half-tones on block, 25 cents for first anchor, 10 cents for each additional anchor in same block. Net.

Line etchings on copper and combination line and half-tone etching, double Scale price for half-tones. Negatives and inserting charged extra.

Zinc half-tones, eighty-five-line screen or coarser, 25 per cent less than copper half-tones.

Zinc etchings from black-and-white line-drawings or prints furnished (without alterations to copy or plate), mounted on wood, charged as per lower light-face figures on Scale. Larger than Scale, $7\frac{1}{2}$ cents per square inch. On metal base, double Scale price.

Reproductions from lithograph or steel-plate copy, script, penmanship, shorthand, scientific or other difficult copy, charged fifty per cent extra.

Extra line negatives, one-half Scale price.

Inserting negatives and double - printing, charged extra as time work. Net.

Etchings of tint-plates to register, each plate fifty per cent extra.

Laying tints and painting-in color plates charged as time work. Net.

All color plates to be charged at the same price as for the largest plate of the set.

Reverse etchings, black to white, or white to black, mounted on wood, fifty per cent extra. Reverse etchings on metal for embossing, two and one-half times Scale price. Hand-tooling extra. Net.

"The Coming Newspaper."

The work that Professor Merle Thorpe has been doing in the department of journalism in the University of Kansas is indicated in his recent book, "The Coming Newspaper," published by Henry Holt & Co.

Professor Thorpe has certainly made up a very readable volume as the result of a questionnaire sent, he announces, to a thousand men and women, asking for suggestions as to the most vital problems connected with journalism. Some of the chapters first saw the light as addresses made during the Kansas Newspaper Week in May of last year. There is not much in it dealing with the future of journalism, although the title might lead one to think so. It is a symposium on present-day problems, and might more correctly have been entitled "The Newspaper of To-Day."

Whenever newspaper men get together and begin to talk about their craft, we hear much about

journalistic ideals and comparatively little about journalism as a money-making proposition. This is as it should be, and it indicates correctly enough that ours is a walk of life entered by many in pursuit of some other reward than that which attracts men to more prosaic lines of business. Nevertheless there always emerges the conviction that it is in the pursuit of ideals, if anywhere, that success of a more material kind is to be found. A lying canard may help the circulation of a particular issue, and there may be no immediate evidence that any penalty is paid, but in time the fraud is discovered, public confidence is weakened, and support goes to the less sensational but more reliable competitor. The same applies to the publication of matter which, though not untruthful, is not in the public interest, such as the overpersonal articles, especially divorce details and other scandals. This moral is drawn again and again in the book before us, each writer dealing with it from his own point of view. Upon this there is such general agreement that one rather welcomes one chapter which strikes a different note. Mr. Ralph Tennal, of the *Atchison Globe*, writes in favor of making rural journalism as personal as possible. He quotes the following, among other examples, of the kind of thing he would have us imitate:

Every time we see big, fat George Hargrave, we can't help laughing over the fact that when he isn't feeling very well, his wife makes him take Jayne's Vermifuge, a worm medicine for children.

Mr. Tennal assures us that the *Globe* has climbed to success on just such items as this. We do not doubt his word, but we are sure it is not the best nor the surest way. It is very satisfactory that he lays great stress on the necessity for such paragraphs to be clean, harmless and truthful, and unpoisoned by malice. Can any one, however, be blind to the danger of their abuse? He tells us that this type of journalism has to be cultivated. While we are about it, then, why not cultivate something more useful and in better taste? Personal items, even those relating to quite humble people, should be encouraged by all means, but they should relate to the things the subjects would like to have known. The success of a local boy or girl at school, or in an athletic or other local society, the arrival of a newcomer into the neighborhood or the departure of a resident, the visitors at the local hotels, the appointment of a new clerk at the drug store, the visit to town of a former resident, the achievements abroad of others — all this and a thousand other items will make reading which is quite as interesting, offends nobody, and directs the readers' attention to better channels. It is well enough, too, to tell what Joe Schott saw in Europe last summer, that Farmer

Brown has got a new traction engine, or even that Widow Jones' sow has littered, but there is no need and no good to anybody in remarking that "Harry Reisner's summer hat is about the toughest-looking lid we ever saw."

There is much sounder advice in Mr. Frank LeRoy Blanchard's chapter on "Community Service," which gives many useful points upon how a country weekly may assist the growth and prosperity of its constituency, by helping readers with timely advice on practical business matters and promoting local improvements. He tells the excellent story of how the *State*, of Columbia, South Carolina, created the cotton-milling industry in that place.

The volume deals with metropolitan as well as country journalism, and has some most interesting and practical chapters by O. G. Villard, of the *New York Evening Post*; M. E. Stone, of the Associated Press; Roy Howard, of the United Press; and J. M. Lee, of the New York University. These are mostly concerned with the troubles of the city journalist, but the last-named writer's article on "Newspaper Ethics" is of universal application. There are also some very practical chapters in favor of clean and honest advertising by R. H. Waldo, of the *New York Tribune*; G. H. Perry, who deals with national advertising for the country press, and Mr. Morrow, of the Capper publications. In fact, in spite of the desirability of a little pruning in places, the volume before us is both interesting and suggestive, and has plenty of application to actual practice.

Why Not a Standard Hour-cost.

George H. Benedict, treasurer of the Globe Engraving & Electrotyping Company, Chicago, is gifted with unusual powers of analysis and finds relaxation in mathematics, and these talents he turns to account for the common good of the printing trades. This statement is no mere adulation of Mr. Benedict, but simply a reiteration of what every one interested in cost-finding in the printing trades has heard before and possibly knows.

The statement is repeated to serve as an introduction to what follows as the latest contribution by Mr. Benedict to the work of establishing uniformity of practice in determining costs, and which we give in these columns in order to give it the prominence its importance demands. We use no quotation-marks and let the hammering iteration of the query do its duty in provoking inquiries, which we hope will be fired at Mr. Benedict direct, for this is the sort of work he likes, and, besides, it will save us a great deal of time.

Why Not a Standard Hour-cost?—A report from the United States Department of Commerce

gives the figures from ten thousand printing-plants, aggregating sales of \$251,000,000 yearly, which shows that the labor expense is 49% per cent of the operating expenses (material and depreciation not considered), and proves that the labor cost must be doubled to cover the overhead expenses.

Why Not a Standard Hour-cost?—Labor demands a weekly wage, and is presumed to deliver 48 hours of work. The employer is in luck if he sells 40 of the 48 hours for which he pays. If he sells less, it may be his own fault.

Why Not a Standard Hour-cost?—A man receiving \$20 a week must produce \$20 to cover his wages and \$20 to cover overhead expenses. Forty dollars a week for 48 hours is 83½ cents an hour, or one-twenty-fourth of the wage. Forty dollars a week for 40 sold hours is \$1 an hour, or one-twentieth of the wage.

Why Not a Standard Hour-cost?—The overhead expenses, depreciation, non-chargeable and non-productive time are not alike in any two plants, nor in the same plant any two months, and scarcely one printer in ten knows the meaning of these terms.

Why Not a Standard Hour-cost?—Uncle Bill Hartman invented the productive hour—a great idea that has saved millions of dollars. A standard hour-cost will result in more uniform estimates and charges and make more millions for the printers.

Why Not a Standard Hour-cost?—To be equitable, the hour-cost should give the varying cost of workmen at varying wages. Good workmen are paid good wages for being good; indifferent workmen are paid less because of lack of skill. It is not consistent to average the cost of the good and the poor workmen.

Why Not a Standard Hour-cost?—An hour-cost based on the wages paid, in simple figures and easy to compute, can be made to fit the conditions in any plant by varying the percentage added for profit.

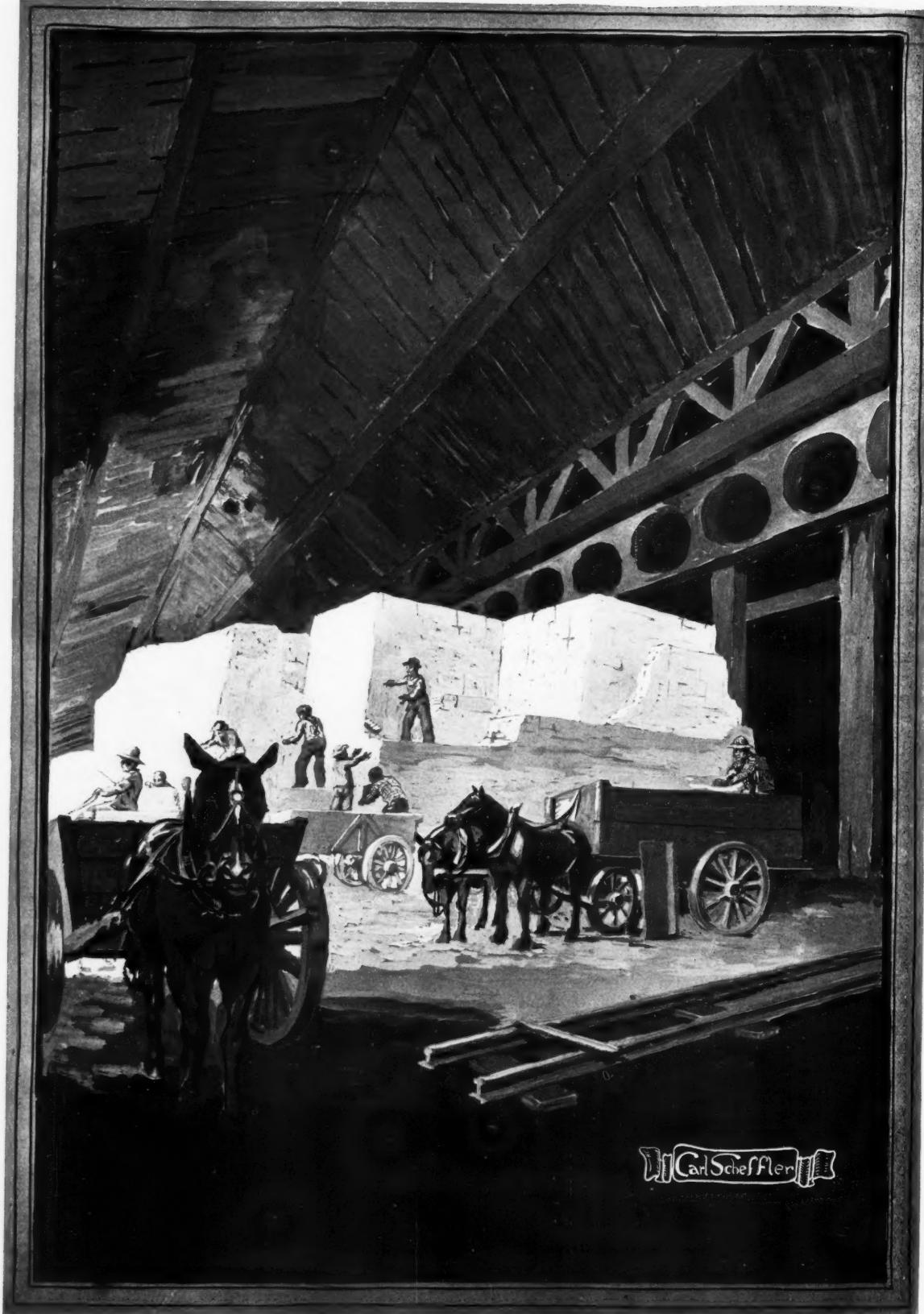
Why Not Standardize the Hour-cost at One-twentieth of the Wage?

For Hand Work.—Divide the weekly wage of the workman by two, move the decimal point one place to the left and you have the *average* hour-cost for that man.

Why Not Standardize Depreciation at 10 Cents an Hour for Each \$1,000?

For Machine Work.—Add to the operator's hour-cost 10 cents an hour for each \$1,000 of the cost of the machine used.

Why Not Base Your Estimates and Charges on the Hour-cost at one-twentieth of the wage, plus material, plus a profit?



INDUSTRIES ILLUSTRATED—IN A BRICK YARD.

No. 2.—From the drawing by Carl Scheffler, Palette and Chisel Club, Chicago.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE INTRODUCTION OF COATED PAPER.

To the Editor: NEW YORK, August 9, 1915.

Regarding the introduction of coated paper, it was stimulated as early as 1878 by the necessity of keeping half-tone engravings free from paper dust arising from the use of sized and calendered book-paper, as the forms would wear out more from repeated wash-ups than from press-work.

The writer had a coating plant in connection with his label business, and, to correct the trouble, we coated paper, and for show-card work on light cardboard we coated both sides of the sheet. We bought the uncoated paper stock from S. D. Warren & Co., of Boston, and I suggested to Mr. Warren the importance of putting a paper on the market which would help half-tone printing. He at once grasped the idea, and, utilizing my experience, changed his calender paper bolls from compressed paper to compressed cotton bolls, so as to prevent calender cuts, save thickness, and improve the finish.

I then nominated that the *Century Magazine* should have the coated paper substituted for the S. & C. which they were furnishing, and Mr. De Vinne, while at first not knowing it was coated paper, soon discovered its value, and it has had the approval of the printing world ever since wherever half-tones were in evidence. The paper is opaque by reason of the clay surface, and holds the solids or tints better than any machine-made S. & C. paper.

SAMUEL CRUMP.

TYPEFOUNDERS' SPECIMEN SHEETS.

To the Editor: JERSEY CITY, N. J., August 11, 1915.

The letter from Thomas E. Craig, foreman of the Egyptian Press, which was printed on page 629 of the August issue of THE INLAND PRINTER, was read with a great deal of interest, and in response I have written Mr. Craig that we have added his address to our mailing-list, so that in future he will receive the *American Bulletin* as well as other type specimens and advertising distributed by us.

In my letter I also called attention to the fact that we had carried an announcement in the *Typographical Journal* to the effect that we would very gladly add to our mailing-list the addresses of foremen who would be interested in receiving the *American Bulletin* and our other specimens. We also had this notice in the *American Bulletin*, and at different times a similar announcement has been made in THE INLAND PRINTER, as well as other publications.

We go to a good deal of expense during the year in printing our specimens and type showings, and always aim to include in these some stunt in typography which would be of particular interest to foremen, and we therefore appreciate the fact that it would be very desirable to have

these specimens placed directly in the foremen's hands. It seems difficult, however, to bring this notice to the personal attention of foremen, and it occurs to me that possibly you can help us in this matter by making a suggestion to the effect that we would be very glad to have the foremen's addresses added to our mailing-list, giving either the business address or home address, as may be preferred.

F. B. BERRY,
Manager Typographic Department,
American Type Founders Company.

WHAT CONSTITUTES A PRINTER?

To the Editor: CHICAGO, ILL., August 5, 1915.

In your August issue I noticed a letter under the title "What Is a Printer?" signed "A Pressman." I hope that what I have to say may be of some benefit to the writer, who considers the printer of to-day a *monstrosity*. In order to become a printer a man is supposed to serve three years, I believe; one year on cases and two years on jobwork and presses. I am an old-time printer, having had several over forty years at the business, and am what they call an all-around printer—one who not only sets type at the case, but can do all kinds of jobwork, make up the paper, and knows something about the presses.

A man does not have to be a bookbinder or a stereotyper in order to be a printer, as those two trades are distinct from, although allied with, the printing business. In our large cities a pressman is distinct from a printer, and although he is in a branch of the printing business, yet he is not supposed to know anything about composition, as is the printer. In order to be a thorough printer, a man should know all branches of the business, except, as before stated, bookbinding and stereotyping.

It is not fair to call the printer of to-day a *monstrosity*, although some of them may be only typesetters and are not versed in the other branches. There are some who only set type, because in the large cities they do not have the opportunity to work at the other branches, and yet they may be competent all-around printers. So the printer of to-day is not a *monstrosity*.

DAVID B. METCALF.

IS THE AVERAGE COMPOSITOR OF TO-DAY SLOW?

To the Editor: BROOKLYN, N. Y., July 29, 1915.

In some of the leading printing magazines recently I have read many articles on the general slowness of the average compositor as compared with the speed of those of fifty years ago, before the advent of the typesetting machine. One of these articles recommended that speed contests be held for the purpose of stimulating the compositor's interest in faster setting.

Although the idea of holding such speed contests may be good and have the desired effect, I believe that compositors as a rule *do* take an interest in the speed; but it is speed more in the assembling of the set matter than in the straight composition. In many large shops the straight matter is now set on the machine, even on small jobs. To me it does not seem a fair comparison when you take, on the one hand, a man who sets the same-sized type, generally the same measure, day by day and year by year, not doing such careful spacing, etc., and, on the other hand, a man who sets probably three stickfuls of type in one day, all of different sizes and fatness; spacing a skinny type with thin spaces and paper.

One of the old-time "swifts" once wrote an article in which he said that the reason he lost one contest was

occurred to me that in connection with the work of making stenciled and applique pennants by the methods described by Mr. Sherman, there is a great deal of room for improvement, as is proved by the many plans in use by the various manufacturers.

I do not know as to whether or not a plan I have devised has ever been tried, but it seems practical to me, and I should like to submit it to those persons doing work of this character. In making a pennant by any stencil process, using either the air-brush or inking-rollers, it seems that the binding-members in the stencil leave places in the letters that are filled in by hand. Could not two stencils of the same pattern be cut slightly differing as to the position of the binding-pieces and the work be sent through the machines twice (or a double-printing machine)? The dou-



JAPANESE CHRYSANTHEMUMS AND HAWAIIAN BANANA TREES, MOANALUA, HONOLULU.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

because of the strange type, which was very slightly different from that he had been using.

Besides, the cases, and almost everything, in fact, in those days, made for speed in the straight-matter typesetting, while the cases of to-day are packed tight with type, and the contents of the upper-cases are packed into small, finger-breaking boxes.

The fact of the matter is, the kind of compositor who was in demand fifty years ago — that is, a speedy straight-matter man — is not the man who is wanted to-day. The employer wants a man who can assemble the machine-set matter best and fastest.

PAUL G. FIELD, JR.

MAKING STENCILED AND APPLIQUE PENNANTS.

To the Editor: ST. PAUL, MINN., August 12, 1913.

I was greatly interested in the article, "Outgrowths of Letterpress — Stenciled and Applique Pennants," by George Sherman, appearing in your issue for May.

Being always interested in the various ways and means of meeting the special demands of the printing business, it

ble printing would serve to give a brighter, denser color, and the slight difference in the places left by the tie-pieces in the stencil would not, it seems to me, be noticeable.

If you think this suggestion worthy of trial, kindly place it before persons interested and I shall be pleased to hear from you as to the results. Thanking you for your kindness and service in many times past, I am,

VIRGIL J. TEMPLE.

NOTE.—We are under the impression that considerable difficulty would be experienced in securing a perfect register by the process described. Have any of our readers anything to offer on the subject?

LESS THAN HUMAN.

Tom, the country six-year-old, presenting himself one day in even more than his usual state of dust and disorder, was asked by his mother if he would not like to be a little city boy, and always be nice and clean in white suits and shoes and stockings. Tom answered, scornfully: "They're not children; they're pets." — *Harper's Monthly*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

MR. GEORGE EATON HART, head of the St. Clement Press, says that in one week they produced twelve and one-half million ems of type.

THE Lloyd Memorial (Caxton) Seaside Home, at Deal, has placed at the disposal of the War Office twelve beds for soldiers in the printing and allied trades who may require convalescent treatment.

THE largest printing contract in the British Isles is believed to be the "Telephone Directory," the yearly edition of which is one and a half million copies, for which paper to the weight of 400 tons is required.

It is computed by "Sell's World's Press" that there are now published in Great Britain about 4,800 periodicals. London has 44 dailies and 711 weeklies. The cheapest paper is the Leamington *Daily Circular*, which charges a penny a week for six issues.

THE London County Council, as an experiment, has instituted a special course of lessons in the French language for compositors, readers and others who are engaged on daily papers. It is said the experiment is a success. The fee is surprisingly low, being only 1 shilling for sixteen lessons.

THE assistant secretary of the London Society of Compositors states that over six hundred have left the trade, finding work at Woolwich Arsenal and other places. From this organization alone, with a normal membership of about twelve thousand, there are in the neighborhood of one thousand in the army.

COLONEL H. K. STEPHENSON, head of the noted typefounding house of Stephenson, Blake & Co., of Sheffield and London, is in command of the Fourth West Riding Howitzer Brigade in France. This brigade is made up to a great extent of Wharfdale men, many of whom are connected with and interested in the printing business.

CAPTAIN F. M. GILL, part manager of the London branch of the old typefounding house of Miller & Richard, of Edinburgh, who was an officer in the Twenty-fourth Battalion City of London Regiment, and who volunteered for service when the war broke out, while leading his men against an enemy's trench, on May 24, was shot in the head in the moment of success attending the charge.

GERMANY.

THE wholesalers in twine have increased their prices 3 to 4½ cents a pound.

THE tariff on certain raw materials for making paper, in half-manufactured form, imported into Germany, has been temporarily suspended, under a decree of July 8.

THE D. Stempel Typefounding Company, at Frankfurt a. M., for the fiscal year just ended, pays nine per cent dividend as against twelve per cent the year before.

BECAUSE of the shortage in glycerin, rollermakers are finding it difficult to obtain a sufficient quantity for use in their products. The doling out of glycerin to the various trades is now under the supervision of the military authorities.

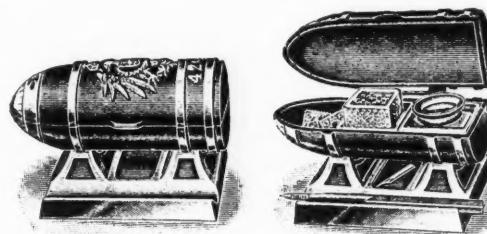
THE Association of German Printing-Paper Manufacturers on June 1 made an increase of ten per cent in the price of their products. The consumers are making much protest, but conditions of supply will no doubt leave this ineffective.

THE Heintze & Blanckertz steel-pen factory, at Berlin, owing to the boycotting of English-made steel pens, has found it necessary to largely increase its plant, in order to meet the demand for the home-made article.

AN English paper, *The Wooden City*, is now being published for the benefit of the British prisoners of war who are held at Göttingen. *Le Camps de Göttingen* is the name of an earlier periodical printed for the French prisoners held at the same place.

ACCORDING to its yearly report, just issued, the German Printing-Trades Association (composed of printery proprietors and publishers) on January 1 of this year had 1,560 members. Its library at Leipsic added 479 volumes and 1,598 sheets during the past year; these are valued at 6,258.79 marks (\$1,489.59).

AS SHOWN in these illustrations, a German manufacturer has put on the market an ink-well and stampholder



Ink-well and Stamp-holder Incased in Ammunition-Shell, Being Placed on the Market by a German Manufacturer.

incased within an ammunition-shell, decorated with the arms of the empire, and mounted on a suitable base. Just now it will probably have a large sale.

THE Munich Royal and State Library, which possesses the third largest collection of incunabula (after Paris and London), has made a thorough rearrangement of these rarities, which have been fully catalogued. The collection includes 9,400 prints in 16,000 copies; there are therefore many duplicates.

THE *Papierhändler* (Düsseldorf) estimates that only about ten per cent of paper finds its way back again, after use, to the mills for remanufacture into fresh product, generally of an inferior nature. Herr Hermann Wangner, of Reutlingen, is now placing on the market apparatus for transforming used paper into new paper of the same quality, through a process by which all ink and dirt is washed out of the pulp.

IN our July notes we recorded the internment at Holzminden, as prisoner of war, of Peter Stautner, secretary of the International Typographical Secretariat, he being a naturalized Frenchman. His wife and the secretariat commission appealed in his behalf directly to the Emperor, who gave an order for his release. His presence in Germany is accounted for by the fact that the headquarters of the Secretariat are at Stuttgart.

EVEN in warfare, Germans do not forget scientific and research pursuits. A professor of church history, Dr. Leitzmann, wrote to the commander of the troops in possession of Cambrai, asking him, if possible, to engage a local or a military photographer to make a photographic copy of the oldest German manuscript copy (written in 811) of the Gregorian Missal, which was to be found in the now deserted library of Cambrai. After some search the codex was found and was faithfully and elegantly photographed by Dr. Schamel, a Würzburg lawyer, serving in

THE INLAND PRINTER

the army. The new copy contains 250 pages and was finely bound in leather. It was presented to the University of Jena.

THE four hundred and seventy-fifth anniversary of the invention of printing falls within this year. The accurate date has never been determined, but the twenty-fourth of June has come to be fixed upon as the day to celebrate the event. The first centenary of the date was celebrated (1540) in Wittenberg, the second (1640) in Leipsic, Jena, Strassburg and Breslau, the third (1740) was more generally celebrated in Germany, and still more the fourth (1840).

THE Union of Chemigraphic Institutions has directed a letter to its members, advising that they clear their shops of all old electrotypes and copper plates; that now is the best time to gather all such stored useless material and sell it; one reason for it being the present high cash value of the old metal, and another that the country needs it for making munitions of war. The *Zeitschrift für Deutschlands Buchdrucker*, in commanding it, makes the same suggestion to the printing trade. The suggestion would at present be not amiss if made to the American printers, because now is the time to dispose most profitably of their accumulations of old electrotypes, stereotypes, zinc etchings and type-metal.

AUSTRIA.

IN July, fifty-one Silesian newspapers raised their subscription prices.

THE prices of paper have advanced in Austria-Hungary twenty to fifty per cent. Lack of raw material is given as the cause.

THE Austrian Master Printers' and Lithographers' Unions, and all associated organizations, have issued a notice to their patrons of an increase in the price of printed matter, their action being due to the higher (in some cases doubled) cost of materials, consequent upon the great duration of the war.

AUGUST HOSCH, proprietor of the L. V. Ender Art Works, in Neutitschein, had printed 120,000 song-books in German, Hungarian, Polish and Czech languages, each in thirty-two pages, for free distribution among the soldiers at the front. The paper for the books was contributed by the "Steyrermühl," one of Austria's leading paper-mills.

OF the 59 printeries in the Tyrol, now besieged by the Italians, 39 are in 13 German-speaking towns, and 20 in 11 Italian-speaking towns. Of the German ones, 17 are located in Innsbruck, the capital of Tyrol, 7 in Bozen, 3 in Meran, 2 each in Brixen and Schwaz; of the Italian, 8 are in Trent and 3 in Rovereto; other towns have one each. The ratio of the German to the Italian speaking population in Tyrol is as 4 to 3, and of the printeries as 2 to 1.

HOLLAND.

THE price of news-paper, especially for rotary presses, has risen about twenty-five per cent since the beginning of the war. The cause is the Russian order forbidding the export of wood from that country. The stock of raw paper material is not expected to last over four months, and if the war is not ended within that time the Holland newspapers will be obliged to suspend publication.

SWEDEN.

AS AN aftermath of the general strike in August, 1909, the Swedish association of master printers had entered suit, on behalf of thirty-five printing-offices in Stockholm, against the typographical union, claiming 115,766 kroner damages. The supreme court has now decided the suit in

the negative, on the ground that a sympathetic strike is not a contravention of the wage-scale agreement, because in this agreement or contract no provisions had been made forbidding such a strike.

BECAUSE of the detrimental influence of the war upon business in Sweden, the master printers' association has appealed to the suppliers of material not to encourage the starting of new printing-offices; especially is it suggested that the sale of machinery upon long-time credits be stopped.

SWITZERLAND.

THE Swiss Typographical Union, by a vote of 2,378 for and 121 against, has decided that foremen of printing-offices may not be members of both the typographical union and the foremen's or factors' union. They have until January 2, 1916, to decide from which of the two unions they will resign.

THE Swiss legislature has passed an order, in force on and after July 15, against the calumny of foreign peoples, rulers and governments. This order decrees that whoever prints, publishes, displays or offers for sale printed matter, pictures or other portrayals which contain calumnious matter of this sort, shall be punished with imprisonment for three months or a money fine of 1,000 francs — in extreme case with both. The objectionable matter, and the tools, etc., with which it is produced, may also be sequestered by the government.

ITALY.

ACCORDING to the *Idea Nazionale*, a newspaper trust is under formation in Italy, financed by leaders in the iron industries. The trust may include the *Messaggero*, of Rome; *Resto del Carlino*, of Bologna; *Nuova Giornale*, of Milan; *Adriatico*, of Venice; *Corriere delle Puglie*; and perhaps the *Perseveranza*, of Milan; the *Ora*, of Palermo, and *Giorno*, of Naples.

THIS year's International Congress of Philatelists was to have been held in Florence, but was given up because of the war. It had been intended to celebrate the seventy-fifth anniversary of the postage-stamp, which was the invention of Rowland Hill, of the English Postoffice Department, and was first used on May 6, 1840. It was of the value of 1 penny, carried the picture of Queen Victoria, and was printed in blue and black.

FINLAND.

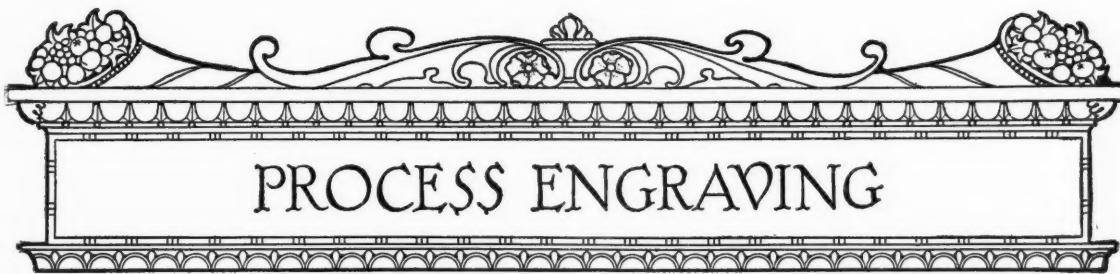
THE editor of the journal, *Helsingin Sonamat*, has been sentenced to pay 8,000 marks, as a punishment for publishing a eulogy on the former Councilor of the Superior Court, William Brunou, who for his fidelity to the laws of Finland was incarcerated in the Kresty prison at Petrograd, where he died a few months later from heart failure. The short assertion, that "Through his actions he has earned for himself a place in Finland's history," is said to be the reason for the severe sentence.

FRANCE.

ACCORDING to an edict issued on April 21, by the Ministry of War, post-cards showing military scenes must be submitted for censorship and each card published must bear the date of the censor's permit for its issue, as well as the name and location of the printer.

SPAIN.

RICHARD GANS, a leading typefounder in Madrid, for special services rendered the State, has been honored by the King with the order of "Elizabeth the Catholic," which carries with it the title of "ilustrissimo Señor."



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photogravure and Offset in Combination.

A Sunday magazine editor in New York asks this: "Do you think that the rotary-photogravure process and offset can be combined to give gravure in colors?"

Answer.—There is nothing to prevent it, now that rotary-photogravure ink can be dried so quickly. It is only a question of a press with a sufficiently large impression cylinder to keep the paper in absolute register while the printing cylinders, or satellite cylinders, print first the photogravure and then the colors from rubber-covered cylinders by the offset method. The inks would have to be translucent, of course. This is likely to be the next step in the making of Sunday magazine pictorial supplements, and then a welcome farewell to the atrocious colored daubs called comic supplements in use at present.

A Question from South Africa.

J. Wright Sutcliffe, Johannesburg, South Africa, writes: "Could you tell me what book to get that will enlighten me on the subject of making two or three color process blocks from three-color drawing, without having to draw each color separately? There is some way of doing this inexpensively, I believe, with an ordinary process camera by the means of screens, but I do not know how to do it and I can not find any one who does."

Answer.—It is not surprising that Mr. Sutcliffe can not find any of his South African neighbors sufficiently posted in making color-process blocks to tell him how to do it. The chances are that if they did know, they would not remain long in his country. One thing he should be advised of, and that is that color-block making is not a simple process, if a photographic-separation method is used. Neither is it an inexpensive one. Still, if he is bent upon undertaking it, his best plan is to correspond with Kodak, Limited, Wratten & Wainwright Division, Kingsway, London, W. C., England.

Scum in Enamel-Prints on Copper.

"Etcher," Boston, writes: "For some time I have been troubled with scum in the enamel-prints on copper. I went to the Public Library and searched through THE INLAND PRINTER files until I found in the May, 1910, number, page 252, several solutions described for getting rid of the scum, but I want to know if scum can not be avoided. I enclose enamel formula I use and will be grateful for help in this trouble."

Answer.—Your enamel formula is all right, except that the proportion of bichromate of ammonia is too great and may be the cause of the scum, for the reason that by an excess of bichromate you have reduced the sensitiveness of the enamel and may be obliged to expose the print so

long to the electric light that it is partially baked before development. This is one of the chief causes of scum. For every ounce of fish-glue, thirty grains of bichromate of ammonia is sufficient. Other causes for scum are due to the dots in the negative not being intense enough; or, the sensitizing of the copper with the enamel is performed in too strong a light; or, and this is a frequent cause during hot weather, the enamel solution has become putrid. Enamel solution, unless made up fresh daily, should be kept on ice in hot weather, for it is as likely to spoil as milk.

Safe Light for a Wet-Plate Darkroom.

J. M. O'B., Springfield, Massachusetts, writes: "I am an old dry-plate worker just beginning to use wet plates, and write to ask how strong a light I can use in a wet-plate darkroom. I am accustomed to only a glim of dark-red light."

Answer.—It will surprise you how much light can be used with wet plates, providing it is yellow, or, better, orange. The whole side of the darkroom can be glazed with orange glass, for instance. It is customary to break off the top of an amber ether bottle and drop the electric bulb in it for illumination. Now it is proposed to use a solution of three parts of green chlorid of nickel and one part of red chlorid of cobalt in water. Though this solution is colorless, like water, light passing through it will not act on a wet plate. It is recommended, to exclude all ultra-violet rays, that the glass filled with this solution be coated with collodion containing quinin slightly acidulated with sulphuric acid.

Negative Prints for Intaglio Etching from Line Negatives.

A negative print on metal from a line negative is frequently wanted, and here are two ways of doing it suggested by Hubert Barnett in *The British Journal of Photography*:

Make a positive inked print on zinc with albumen as usual, and, while the zinc is still wet, coat with ordinary fish-glue enamel and dry. Expose the coated plate to the arc lamp for five seconds, holding it about twelve inches from the light. This will just tan the surface of the bichromated fish-glue. Soak the plate for a few minutes in benzol, and then rub lightly with cotton-wool while the benzol still covers the fish-glue, when it will be found that the original positive image dissolves away, leaving a negative image in fish-glue resist which will give an intaglio etching. When the lines are cleaned perfectly with the benzol, whirl the plate until dry and expose the fish-glue resist to the arc light for five minutes. Burn in to a brown color. When etching this plate, give a slight pass in weak nitric acid and roll up as usual for linework.

Another method is to make the positive inked albumen print as before and dry it, but do not powder. Make up the following resist and filter it thoroughly: Shellac, 1 ounce; dragon's-blood, 60 grains; industrial spirit or alcohol, 10 ounces. Place the zinc plate on the whirler, flow with methylated spirit, and, while balancing the solution on the plate, flow with the shellac solution. Whirl, and flow again with the shellac, which can be whirled until dry. Develop, as before, in benzol and dry it, when the plate will be ready for etching intaglio without burning in.

Mr. Newton's Observations in American Process Plants.

Mr. A. J. Newton talked interestingly before The Process Engravers' Association of London on what he saw during his four months' tour through the process plants of this country. Some of his observations were as follows: "I was struck by the specialization carried on in the United States. One firm will do nothing but fashionwork; another only boots; another will do carriers or trucks; another will do motor-car work, especially at a place like Detroit, where motor-car manufacture is the great industry. Some American firms do not touch color; some do colorwork, admittedly at a loss, but they realize they must do it to oblige their customers. Some firms did a fair amount of combined half-tone and line. For this work they took two negatives. They printed the half-tone on metal first. They burnt it in to a certain extent; then they resensitized the plate and printed the line matter on top. This was especially the case with type-matter overprinted on half-tone illustration. The premises were generally good and the staffs sufficient, and they were men, not boys, as a rule. Moreover, they were not worked to death. Twelve to sixteen negatives, black and white, were reckoned a very fair day's work; or two sets of plates in color made with emulsion, or, with dry plates, four sets. The complaint of poor profits in the business was universal. Things were bad in the States before the war, and the breaking out of the war put the lid on."

The Screen in Rotary Photogravure.

More questions are received just now regarding rotary photogravure than any other branch of processwork. Since December, 1908, when the process was first described in this department, it would seem that every point about this method of engraving had been explained, still here is a query from the superintendent of one of the large engraving-plants of New York: "What I don't understand is, if they don't get the screen in the camera, how do they get it in rotary photogravure?"

Answer.—The screen in rotary photogravure is obtained in the printing-frame in this way: The photographic printing is done on the gelatin resist, which may either be a sheet of carbon tissue or a gelatin resist on the copper cylinder. In either case, the printing is done through a positive and not a negative. First, a print is made on the gelatin resist from the positive and a second printing on this same gelatin resist is made from the cross-line screen. This screen, by-the-way, is the opposite of the ordinary half-tone screen, as it has transparent lines and opaque squares instead of opaque lines and transparent square openings. The object of the screen in rotary photogravure is to protect from etching a complete network of lines all over the copper cylinder so as to provide bearers for the knife-blade, or doctor, that removes the surplus ink from the surface of the cylinder. This network of lines also becomes the walls surrounding each little ink cell. The gradations in tone in rotary photogravure are had by the differences in depth of these little cells. In the

highest lights the cells are etched so shallow that they hold only the slightest possible quantity of ink, while in the deepest shadows these cells are etched deepest so as to hold the greatest possible quantity of ink. Between these extremes are the cells of varying depths giving all the middle tones.

Books for the Processworker.

"Three-Color Photography, with Special Reference to Three-Color Printing, by Arthur Freiherrn von Hübl, Field-Marshal Lieutenant of the Austrian Army, Vienna," is a portion of the title of a valuable book received from Penrose & Co., of London. The work was first translated by H. O. Klein in 1904, the present edition being largely rewritten by Mr. Klein. The first part is devoted to colored light and then body colors and pigments, telling about their components and mixtures. The second portion gives the theory and practice of three-color photography; how photographic plates are sensitized to the different colors; how light-filters are made, and the production of the photographic color-record negatives. This book should be studied by those practicing or proposing to undertake three-color photography. It can be had through The Inland Printer Company, price, \$3.50.

Mr. A. J. Newton, now with the Kodak Company, of Rochester, New York, favors us with a copy of "Reproduction Work with Dry Plates, with Special Reference to the Use of Panchromatic Plates in Direct Screen Negative Making for Three-Color Work." This title covers a booklet of fifty pages and explains the work. The book has evidences of being written by Mr. Newton, which is a guarantee of its value. It is published by the Kodak Company.

From Tennant & Ward, 103 Park avenue, New York, have arrived four books that should be in the library of every color-plate maker: "The Photography of Colored Objects," by C. E. Kenneth Mees, D.Sc. This consists of sixty-nine pages of concentrated information on color photography by the leading authority on the subject. "The Art and Practice of Photographing Paintings"; "The Modern Method of Photographing Furniture," and "Screen Negative Making on Dry Plates," are the three other booklets published by the Wratten & Wainwright Division of Kodak, Limited.

Brief Replies to a Few Queries.

J. B. Delany, New York: Many etchers, like yourself, are complaining about the quality of the zinc sold for photoengraving. It must be due to the use of the best spelter for the making of brass, and the impure spelter being rolled into sheets for engravers' use.

H. V. A., Veedersburg, Indiana: There is no way to print from a photogravure plate on an ordinary job press. You can get reversed images in the camera by turning the glass side of the dry plate to the lens.

"Publisher," Salt Lake City: The *New York Times* has five rotary photogravure presses and two half-tone presses to get out its supplements, and is now adding two offset presses.

Walter Draper, Hagerstown, Maryland: If the bichromatized albumen film on a metal plate washes away on development after being printed under a proper negative, then it has not been exposed sufficiently.

"Lithographer," Baltimore: Sensitized photolithographic paper will not keep longer than two or three days. It is likely to become unfit for use after a single humid day.

Few things are impracticable in themselves; and it is for want of application, rather than of means, that men fail of success.—*Rocheſoucauld*.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

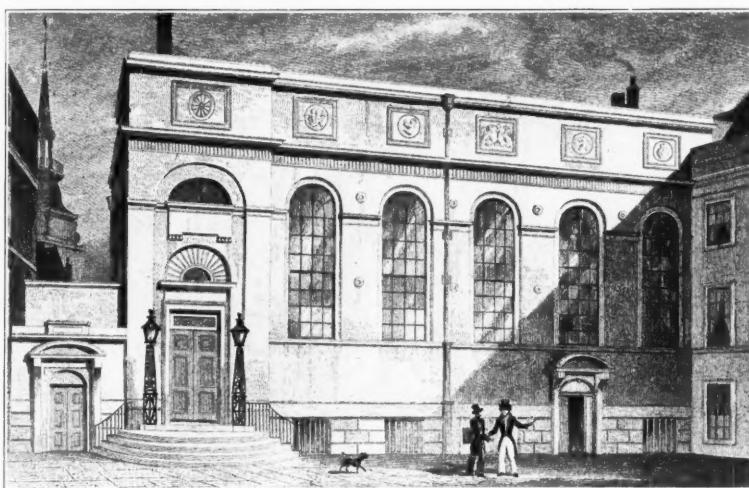
NO. XXIX.—GREAT BRITAIN—*Continued.*

BY HENRY LEWIS BULLEN.

HOW was our "art and mystery" conducted and what were the methods and the apparatus used by the printers whose work had cultivated the English intelligence to the apex of its literary power in little more than a century? When we learn how few persons were concerned in this work we may realize "how great a matter a little fire kindleth." At the end of the first century of printing in England the number of those who were permitted to be "masters and governours of a press" was restricted by

their companie" (or guild). As late as 1668 an official census shows only twenty-nine printing-houses in London, using sixty-four presses, and employing sixty-nine compositors, eighty pressmen and twenty-three apprentices. It was therefore a body of masters, journeymen and apprentices, with such minor help as was needed, numbering much less than three hundred, who were practicing our Art in England on the occasion of its first centenary.

During the second century the laws restricting the growth of the printing industry were increasingly repressive, and it is doubtful if the number *legally* employed was greater in 1677 than in 1577. If all the authorized presses were constantly employed (which was of course improbable), the hourly impressions of the whole industry would be less than 14,000, the yearly impressions less than 40,000,000, the largest form being two large folio pages.



Stationers' Hall, London.

Erected in 1670, and ever since the home of the Worshipful Company of Stationers, the oldest existing society of printers. The court is enclosed with an iron fence, not shown in the engraving, and within there are now several trees and shrubs. This picture engraved in 1830.

law to twenty-two in London and one each in the universities of Oxford and Cambridge. A census of twenty-two printing-houses taken in London in 1564 disclosed fifty-three printing-presses in operation. Each press required two workmen, one of whom might be an apprentice. In 1582, in a petition to the Privy Council by the compositors of London, it is stated that they numbered "three score and upward." In 1585, by a decree of the Court of the Star Chamber, the number of apprentices to be employed at one time was limited to three by master printers who were or had been masters or upper wardens of the printer's guild; two by those who were or had been under wardens, and to liverymen; and one by those who were yeomen of the guild, "if he himself be not (working as) a journeyman"; six by the king's printer; and one each by each printer in Oxford and in Cambridge. The register of the guild shows that within the first year of its legal incorporation (1556) forty apprentices were entered. In 1577 it was recorded that in the first nineteen years of Elizabeth's reign (1558-1577) one hundred and forty had "byne made free [that is, journeymen] of the stacyoners [book-sellers as well as printers] since the begynnge of the quenes Maiesties reigne that nowe is, besides a grete nomber of apprenticez." In 1597 the bookbinders of London were "in nomber forty-six all freemen [journeymen], taxable to

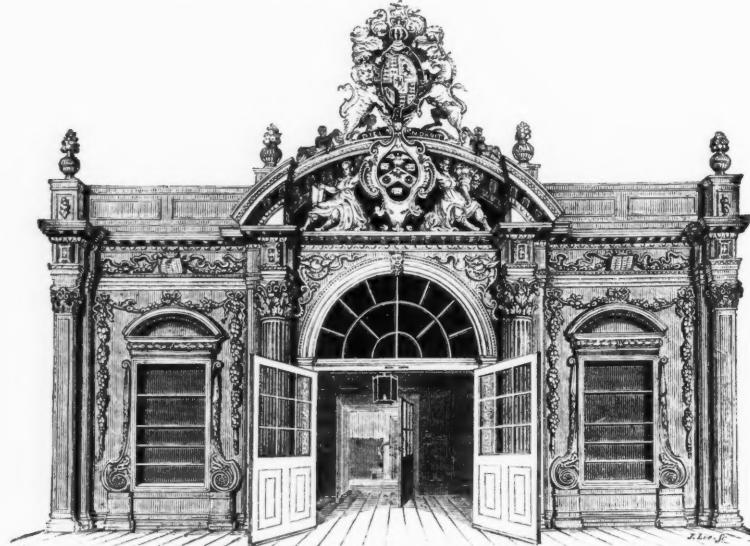
Nevertheless, the work of their heads and hands has a permanent value, potent in our own time, as it will continue to be while time lasts, WITH WHICH NO OTHER PRODUCT OF MEN'S SKILL IS COMPARABLE. Every person in the world is debtor to their labors. Modern literature, liberty, science and art are rooted in the immortal books they first gave to the world, while their ephemeral productions guided our forefathers into the paths of that progress of which we are heirs. Would England exchange the work of its earlier printers for all that English architects, sculptors and painters have produced? War might utterly destroy all that other arts have given to England, but if England's books were left, England's greatness would not be diminished. The remnant of Grecian arts survives in fragments, but the glory of Greece, the inspiration of civilization, survives by means of printing.

Typography, as we have said before, is a labor-saving form of the earliest of the arts, and when it was invented it was first practiced by persons highly skilled in the art of making books. Immediately prior to the invention, the demand for church books was more extensive than at any period since the earlier centuries of the Christian era, when the books of the pagan era were prohibited to the orthodox at a time when all who could read were orthodox. This demand was met by guilds of stationers, comprising

papermakers, makers of vellum, bookbinders, letterers, illuminators and booksellers. Blades, in his "Life of William Caxton," prints extracts from the original records of three such guilds which he found in Bruges, Brussels and Antwerp, which indicate how extensive, comparatively, the business was prior to Gutenberg.

There existed until a year ago (since destroyed by the world's master criminal) in Bruges, in Belgium, the register of receipts and expenditures of "der ghilde van sinte jan Ewagz" (the Guild of St. John the Evangelist), in which there were fourteen classes of workmen (men and women) employed in the manufacture of books, both by hand-lettering and by printing from wooden blocks. In Brussels the name of such a guild was Les Freres de la Plume (brothers of the pen), and in Antwerp the Guild of St. Luke. Colard Mansion, of Bruges, the typographic

Among these the Worshipful Company of Stationers of London ranked thirty-seventh. In accordance with obvious good policy, the sovereign or the parliament placed no restraint on the growth of a guild industry, nor interfered with its rules; but an exception was made with the printers. The English people were favoring the Protestant doctrines, when unexpectedly Queen Mary, an ardent devotee of the old faith, reached the throne and endeavored to constrain her subjects to her own beliefs. It was apparent that the hitherto unhampered printing-press was the chief disturber of old opinions, and an astute curb was imposed on the printers by means of a charter which granted licenses to a limited number of approved master printers, and ordained that "no person . . . either by himself or by his journeymen . . . shall practise the art or mystery of printing . . . unless he is . . . one



Carved Oak Screen at Entrance of the Hall in Stationers' Hall.

instructor of Caxton, and nearly all the earlier printers of the Netherlands, were members of these guilds and had learned how to make books before they knew anything about typography. They had devised signatures and margins and initials and head and tail pieces and borders long before types were invented. Manuscript books written by Colard Mansion in precisely the same style of lettering used by Caxton in his earlier types may be seen in libraries in Brussels and in London. Similar guilds existed in France, Italy and Germany, the members of which at first naturally opposed the new labor-saving invention which was about to deprive many of their employment. The wiser among them embraced typography, and thus it happened that the new invention was directed by men already skilled in the art of making books; for the art of the book has its higher expression in the illuminated books of the fifteenth century.

English printers were early admitted to the guild of the Stationers of London, first organized in 1403. This guild received a peculiar charter in 1556, at which time the printers dominated its affairs. Each industry at that period was governed by its guild, of which there were nearly a hundred in London. The city was governed by the "common hall," composed of representatives of the guilds, who elected the lord mayor and aldermen, and raised subsidies and soldiers for the sovereign on occasion.

of the society . . . or has . . . obtained our license," in return for which monopoly it was made the duty of the Company to police the industry, with power of entry and search in any edifice for illicit presses, to burn the product of such presses, and imprison and fine unlicensed printers. No other guild ever had such powers, which were conferred to prevent "the renewal and propagating of very great and detestable heresies against the faith and sound Catholic doctrine of holy mother, the church," by means of free printing. Two years later the Charter was confirmed by Queen Elizabeth, except that clause referring to the suppression of Protestant literature. From the time of the first Charter, the still existing Worshipful Company of Stationers of London has preserved the registers of its transactions and accounts, a study of which is indispensable to the historian of printing.

The Company or guild was composed in part of master printers, paying annual fees and fees for obtaining licenses to print books and entering apprentices. They elected a master and two wardens. The wealthier members were called liverymen, paying liberally for the honor of wearing a uniform on public occasions, with the colors scarlet and "blue-brown." The liverymen selected the additions to their number from the yeomen or ordinary members. At the time of the Charter the Company had a Hall, formerly a college building. In 1611 it removed to a "great

building," on the site of the present location of Stationers' Hall, which was destroyed in 1666 in the Great Fire of London, after which in 1670 the present Hall was erected. The wealth of the Company is indicated by the loss of property in the Great Fire, stated to have been £200,000. As time went on and wealth accumulated, stock certificates were issued to members, and annual dividends paid. In 1825 the capital stock was \$200,000, represented by 336 shares, and the dividend was twelve and one-half per cent. In 1882 the capital stock was still \$200,000, held by 306 members, while 445 members were on the books. It is at the present time a close corporation, having little influence on the printing industry, save through certain large charity funds; but its rules now (I believe), as for centuries before, restrict the active membership to those identified with the printing, publishing and stationery industries.

Then, as now, the master printers appear to have required the inducement of a feast to get them together. The Stationers' Hall had its own kitchen. The inventory of 1557 gives the contents of the "greate parlour, counsel parlour, chappell, seller, buttrye and kytchen." The careful clerks record in detail the costs of the feasts, the amounts received from members in payment, the plates for strangers and fines for non-attendance. Here are examples of such details:

| | |
|-----------------------------------|----------------|
| xvij Dosyn of breade..... | .xvij.s. ij.d. |
| a barrell of stronge bere..... | .ix.s. |
| a barrell of Dubbell bere..... | .vs. iiijd. |
| a stande of ale..... | .iiij.e. |
| xx galons of wyne..... | .xjs. |
| xj galons of frenshe wyne..... | .xjs. |
| payd to mynstrelles..... | .xs. |
| a hundredthe and xxiiij eggs..... | .iiij.s. |

It also seems to have been a custom for one entering as a yeoman member either to give a feast (probably to his business associates) or compound for same by a fee to the Company. Among many such items are found:

| | |
|---|---------------|
| Item, Receyvd of John Aldayre for his breakefaste and his benevolence to the hall..... | .vjs. viijd. |
| Item, Receyvd the 5th of Marche of John foxe in Recompense of his brakefeste at his makynge fre..... | .iijs. iiijd. |

A fee of 6s. 8d. is a usual one in England to this day, especially in fees prescribed by law. In the sixteenth century, when the above entries were made, the third of one pound sterling (twenty shillings) was represented by a coin called a noble (6s. 8d.), hence the frequency of the appearance of that sum, as well as of the half noble (3s. 4d.). Again, in this connection it is curious to observe the constant and confusing use of Roman numerals, although Arabic figures were used in manuscript books many years before printing was invented. In these entries a "j" is used for an "i" to indicate the close of the sum. It was not until the seventeenth century that the letter "J" was added to our alphabet, but long before that the character "j" was in use as a variation of the letter "i," to be used at the termination of sums from "ij" to "iiij," and sometimes of words ending in "i."

The Typographic Library and Museum has a copy of the earliest published rules of the Worshipful Company of Stationers, printed in 1678, the title-page of which is here reproduced. Reprints were made with slight changes in 1681, 1682 and 1683, since which time to this day the rules have remained unchanged, although many are inapplicable to existing conditions. A summary of these may be interesting:

The Court of Assistants, composed of the master, wardens and assistant wardens, was held upon call of the warden, to enter apprentices, admit journeymen, and debate and determine all things relating to the government of the Society. Officers and members summoned to attend

were fined one shilling for non-attendance. Four Quarterly Assemblies were held each year, at which members paid their quarterly dues: the officers, 8d.; "every person which is of the Livery or Clothing of the Company," 6d.; and the yeomanry, 4d. Failure to pay promptly was cured by a fine equal to the dues. Rules of conduct and of debate are set forth, and for non-observance the penalty was 1s. "The absolute power of nomination and election" to all offices was exercised by the Court of Assistants. To refuse an office was to incur fines: master, £20; upper warden, £24; under warden, £20; members elected to the Court of Assistants (Common Council) could not decline, and must pay to the

THE
**ORDERS.
RULES
AND
ORDINANCES,**
Ordained, Devised and Made by the
Master and Keepers or Wardens and
Comminalty of the Mystery or Art of
S T A T I O N E R S
OF
The City of *L O N D O N*,
for the well Governing of that Society.



L O N D O N,
Printed for the Company of *Stationers*, 1678.

Reproduction of Title-Page of the First Printed Rules of the
Company of Stationers, 1678.

These rules are still enforced where applicable, and none has been
revoked.

clerk a fee of 10s. and to the beadle, 5s. The retiring officers were required to furnish their successors with an inventory of "all jewels, plate, money, linnen, charters, deeds, evidences, obligations, writings, books, and papers whatsoever" and for failure the fine was £100. These chattels and documents were kept in chests, each having "three several locks and keys," to be held by the master and wardens severally, and failure to be on hand to open a chest when necessary, either in person or by deputy, involved a fine of £5. Any officer granting leases, gifts, etc., without authority of Court of Assistants was to be fined £100. The Court of Assistants chose "when and as often as they shall think fit" members to be admitted into the "Livery or Clothing," and the beadle put upon the member so elected "A Livery Gown, and then the Master shall put upon his shoulder a party-coloured Hood." The elected one paid a fee of £20, as well as 10s. to the clerk and 5s. to the beadle. A fine of £40 was collected from anyone refusing the "clothing," and if accepting and failing to attend any meeting, he was fined 1s. The treasurer was called renter-warden, and for failure to present all moneys and an account of same on prescribed dates he was fined £5 for each month's delay. To refuse this office involved a fine of £50, which might indeed be an economy, in view of the requirement that the renter-warden, "according to the ancient usage, shall every year upon the day that the Lord Maior of London shall be presented and sworn at Westminster, in the common Hall of said Society, or at such other place as the Master and Wardens shall appoint, at his own cost and

charges find and provide one competent and sufficient dinner for the Master, Wardens and Assistants and all the members of the Livery of said Society," or in default be fined £50. The clerk and beadle were paid officials and there only remain to notice, "whifflers or ushers," elected by the Court of Assistants, each subject to a fine of 10s. for refusing the honor. The rules do not define a "whiffler's" duties, but Moxon writing in 1683 sheds a beam of light on that office. He describes a parade of printers to a church, preceded by "four whifflers (as servitors) by two and two walking with white staves in their hands and red and blue ribbons belt-wise upon their left shoulders. These go before to make way for the Company." After church a feast where "every one feasts himself with what he likes best, whilst the whifflers and other officers wait with napkins, plates, beer, ale and wine of all sorts to accommodate each guest according to his desire." After the dinner, the election — "then follows one of the whifflers with a great bowl of white-wine and sugar in his right hand and his whiffler's staff in his left; then follows the eldest steward, and then another whiffler, as the first, with a bowl of white-wine and sugar," and likewise a third and fourth, each carrying the same sort of burden, from which we may infer that the whiffler, being a master printer, was there to prevent intemperance!

Members were required to pay proportional shares of all assessments, regular and extraordinary, upon pain of a fine of \$5. To "revile, abuse or defame" the officers, the fine was £5 and expulsion from office. There was a fine for every offence: not to attend a meeting, £5; divulging secrets of Society, £2 to £5; commencing suit at law against a fellow member before the Court of Assistants had passed on the grievance, £10; for maintaining an unauthorized printing press, £10 and £2 for every day; for employing unauthorized journeymen, 10s. for every month; and any journeyman who worked in an illegal printing house was ineligible to become a pensioner of the Society, or being a pensioner was deprived of such pension.

That the "Orders, Rules and Ordinances" had been in effect before their first printing in 1678 is proved by the numerous entries in the registers covering fines for infractions, which in every year produced a not inconsiderable revenue. Thus, in 1555:

| | |
|--|---------------|
| <i>Item, Receyvd of thomas gemyne, stranger, for transgressyng the ordinances of this howse, callynge a brother of the Com- pany flasse knaue [false knave].....</i> | <i>xij.s.</i> |
| <i>Item, Receyvd of Richarde hill for a fyne for feytheng [fighting] with a prentis.....</i> | <i>xij.s.</i> |
| <i>Item, Receyvd of nycholas cleston for a fyn for vncurtes wordes vnto Cundrad myller a brother of this howse.....</i> | <i>vij.s.</i> |

The Company attended city celebrations, coronation and other processions and funerals, on which occasions the journeymen and apprentices sometimes swelled the numbers, as we see powerfully depicted in one of the set of Hogarth's cartoons, "Idleness and Industry" (1747), in which the "industrious apprentices" and journeymen of the Stationers' Company are shown on parade. In 1679 the Company began to use a barge to carry its members in water processions. This practice continued for two centuries. A picture of the last of these barges was shown with the article printed in July. The banners and uniforms were gorgeous, in rivalry with other worshipful companies, and there was also in use for more than a century a black and gold hearse-cloth, which was rented to relatives of members for a profitable fee. Thus, in 1556:

| | |
|---|----------------------|
| <i>Item, Receyvd of mistress Godman for the herse cloth.....</i> | <i>xij.s.</i> |
| <i>Item, Receyvd at that present tyme of the sayde Margery for a Reward to the Company for commynge to the said Thomas Barthelette his buryall.....</i> | <i>xij.s. iiijd.</i> |

The police powers of the Company, as well as its relations with the journeymen and the wages and conditions of employment, and the apparatus of the industry, will be discussed in another article. We know that the master printers, owing to their monopoly, were in relations with their employees quite different to those prevailing in other trade guilds; we see that the guild became rich, as its monopoly was maintained for nearly two centuries; we see also that, however enterprising in procuring books to print and publish, their printing was shamefully deficient in merit; nevertheless, there were at times those who attempted better work and had a finer conception of their

art. It was a member of the Worshipful Company of Stationers, Joseph Moxon, typefounder, who in 1683 wrote the following admirable description of a master printer:

But whoever were the Inventors of this Art . . . I find that a Typographer ought to be equally qualified with all the Sciences that becomes an Architect, and then I think no doubt remains that Typographie is not also a Mathematical Science. For my own part, I weighed it well in my thoughts, and find all the accomplishments and some more of an architect necessary in a Typographer: and though my business be not Argumentation, yet my Reader, by perusing the following discourse, may perhaps satisfy himself, that a Typographer ought to be a man of science. By a Typographer I do not mean a Printer, as he is Vulgarly accounted, any more than Dr. Dee means a Carpenter or Mason to be an Architect: But by a Typographer, I mean such a one, who by his own judgment, from solid reasoning with himself, can either perform, or direct others to perform from the beginning to the end, all the Handy-works and Physical Operations relating to Typographie.

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Arber, E. A Transcript of the Registers of the Stationers' Company of London, 1554-1640, London, 5 vols., 1875-1894, 4to, worth about \$80.

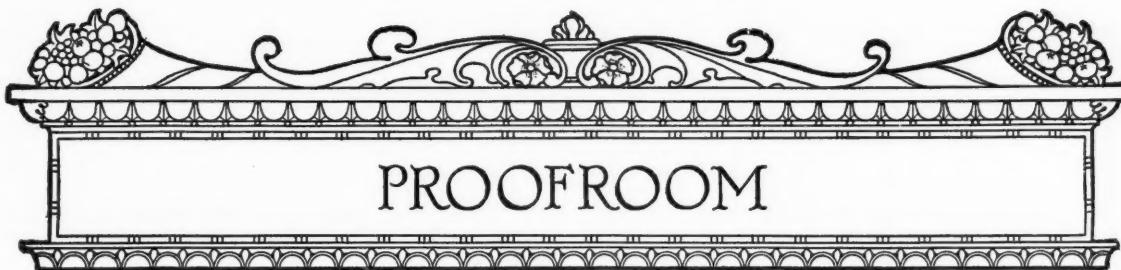
See also Hansard's Typographia (London, 1825) and Moxon's Mechanick Exercises (London, 1683).



A HAWAIIAN HULA-HULA DANCER.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

CALL on a business man only at business times, and on business; transact your business, and go about your business, in order to give him time to finish his business.—Wellington.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Disputed Capital.

W. G. L., New York, submits a vexing point, as follows: "To settle a dispute, will you please give a ruling on the following point of capitalization? 1. Mississippi and Missouri Valleys. 2. Mississippi and Missouri valleys. If possible, kindly give reason for ruling."

Answer.—I do not think the matter is worthy of dispute, and I am sure that many people will not accept my ruling. My ruling, however, is easy to express, also my reason for it. The word should be "valleys," not "Valleys," because it is not part of a proper name. Persons who prefer the capital would say that it is part of a proper name, and the matter might be argued unendingly, without convincing either party. Benjamin Drew, in "Pens and Types," said something interesting on this subject, following his rule, "Names of persons, of things personified, of nations, countries, cities, towns, streets, ships, etc., should be put up." Here is part of it: "The 'etc.' of the rule is like one spoken of by Coke, 'full of excellent meaning.' . . . Just where the line is drawn between capital and lower-case initials . . . is of very little consequence; but as uniformity in a work is desirable, while proofreaders are liable to differ, it is as important to have an umpire in a proofroom as it is on a baseball ground. . . . If a printing-office requires the services of but one reader, he, happy man, can suit himself, even though reasonably sure that he will suit nobody else—so various and set are the opinions of men on matters of trifling moment. If, however, two readers are employed, and on the same work, the one with the best judgment should be allowed to decide all doubtful points." He said much more—too much to maintain interest throughout. He made one assertion that is not as true now as it once was. Now, at least, the proofreader is very seldom able to suit himself; he must suit some other man, an author or an editor. And if he is to suit himself he should do it on the copy, before the type is set.

Books on Proofreading.

W. P. T., Elgin, Illinois, writes: "Will you please give us your judgment on the best authority in book form on proofreading? We want to adopt an up-to-date standard, and will be pleased to have your opinion on the subject."

Answer.—I sincerely regret my inability to recommend any book of the kind desired, as I know of none which is satisfactory. Every book that I know comes far short of the definiteness of decision necessary for a standard. As authoritative as any is Theodore L. De Vinne's "Correct Composition," but one would have to devote nearly enough time to selection from it to write a complete treatise, and then would not find answers for many questions that need decision. Mr. De Vinne was not peculiar in this respect, for the same criticism would apply to every such book that

I have seen. Benjamin Drew's "Pens and Types" is a useful book, but not available in establishing a standard of general practice, being very indecisive. As a matter of fact, the best work on the subject would have to be gleaned from a collection of the style-books made for various printing-offices, of which there are many, and none of which, of course, can be called authoritative, unless it might be the Manual of Style of the University of Chicago Press. I mention this manual largely for the purpose of quoting from its preface the following: "It does not pretend to be exhaustive; a few things must be taken for granted, and the traditional territory of the dictionary has only exceptionally been invaded. It does not presume to be inflexibly consistent; applicability, in the printing-office, is a better test than iron-clad consistency, and common-sense a safer guide than abstract logic. It lays no claim to perfection in any of its parts; bearing throughout the inevitable earmarks of compromise, it will not carry conviction at every point to everybody. . . . If this Manual of Style may incidentally prove helpful to other gropers in the labyrinths of typographical style, its purpose will have been abundantly realized." So far as I know, all books on proofreading show that their authors are gropers merely, and what is needed is not groping. One groper is practically as good as any other, and none of them can be satisfactory as an authority.

Rule Wanted for Use of Figures.

B. R. B., Riverside, California, writes: "Here is a clipping from an editorial page which again raises the question of 'style' in regard to figures and spelling out: 'The total number of lynchings [in the United States, in the first half of this year] is 34, which is greater by 13 than the number for the corresponding period of last year. Twenty-four of the victims were negroes; the other ten were whites. The record for the first six months of 1914 was 20 negroes and one white.' Can you suggest a safe rule to adopt as a working style? It is presumed that dimensions, time, money, and ages go in figures. In what classification do the numbers in the editorial fall?"

Answer.—The question does not look like one calling for a lengthy answer, but various rules are published which differ in their effects so as to make them interesting when compared, so we shall quote some after first giving our answer. The numbers in the matter in question can be classed only as statistics. A safe rule for such matter is to spell out all numbers when there are but a few, say six, and use figures for all when more are given, if any of them are more than ten. The "Vest Pocket Manual of Printing," published by The Inland Printer Company, says, "In statistical matter all numbers should be in figures," but probably cases just like this one were not thought of. Here the second sentence could not conform to this rule, as it begins

with a number, and it would make a rather awkward discrepancy to use figures for the other number. It would be much better to spell out all through. It does not seem right to alternate figures and spellings, as in the quotation. Our offered rule need not be followed as to the number of instances; it might be well to say four instead of six, but it seems better to spell at least as many as four. And it is to be understood that it applies only to the classification "statistics," including all general numbers, not special ones like time, money, etc.

Horace Hart, in his rules for the University Press, Oxford, England, says: "Figures to be used for money, weight, or measure. In other cases, numbers under 100 to

The Stylebook of the Chicago Society of Proofreaders says: "Numbers less than 100 are to be spelled out, except when used in groups of three or more sets of figures, of a statistical nature."

Theodore L. De Vinne, in "Correct Composition," devoted a long chapter to "Figures and Numerals," but it contains nothing germane to our subject.

PAPER CONTAINER SAVES WASHING OF BOTTLES.

Few people realize how much wood-fiber containers are being used in the dairy world. For several years one-time-service containers have been made by manufacturers



THE NEW YORK HARBOR.

Photograph by International News Service.

be in words; but print '90 to 100,' not 'ninety to 100.'" He does not provide at all for cases like that of our question.

W. B. McDermut, in his "Typographic Style-book," makes no general rule, but many special ones. The one nearest to answering our question is: "Enumeration.—Message of 8,000 words; 273 people being present; 48 reports, covering 109 pages; the entire number as given was 12 cattle, 6 sheep, and 22 hogs."

The style-book of the United Typothetæ of America says: "Use figures in statistics; as, Of 152 operations, 76 died and 76 recovered. In general, numbers containing less than three figures are to be spelled out, though when they occur in groups of three or more use figures."

The "Manual of Style" of the University of Chicago Press, being largely the work of university professors, might be expected to treat such subjects satisfactorily, but it neglects such instances as ours. Here is its nearest rule: "Treat all numbers in connected groups alike, as far as possible; do not use figures for some and spell out others; if the largest contains three or more digits, use figures for all."

and successfully used in certain branches of dairying. The paper cartons or cups are now quite the common package for ice-cream, cheese and butter.

H. F. Weiss, director of the United States Forest Products Laboratory, is of the opinion that a suitable and low-priced paper milk-container will soon be put on the market. He accounts for the limited use of paper bottles in the past on the basis of cost and the natural prejudice which the average housewife has against any milk-container which is not of glass or earthenware.

Observation has convinced him that the paper bottle would be a great boon to dairymen because of the large percentage of breakage and loss that occurs with the use of the glass bottles. Most of us, however, have the mistaken idea that unless the cream line can be seen there is little or no cream, and hence it can be seen wherein the glass bottle has, at least, one advantage over the paper container. Mr. Weiss predicts that as soon as semitransparent bottles can be produced at a moderate cost to the dairymen, paper containers will be more popular.—*University of Wisconsin Press Bulletin*.

Printers' Blotters

A FEW

Suggestions





ONTAINED in this month's typographic insert, on this and the following six pages, is a variety of ideas for printers' blotters. The majority of the specimens are resettings by THE INLAND PRINTER composing-room of blotters used by the firms whose names appear thereon, to whom credit for the copy belongs—without responsibility, however, for the typography, which in a general way only follows the style of the originals. In some cases, however, the firm-names are purely fictitious, the ideas being adapted from other sources for use as blotter copy. That no confusion may result, the following are specified as fictitious firms: Cunningham & Eastman, page 4; Elite Printing Company, page 5; Hobson Printing Company, page 5; The Acme Company, page 6; Getup & Gett, page 7. ¶ The idea of this showing is not so much to make an exhibit of artistic typography as it is to furnish printers with suitable copy which they can adapt to suit individual needs, and with a plain style of composition which, if found desirable, can be followed at a marked saving of time in the composing-room. ¶ To be effective a blotter must be attractive not only from the standpoint of artistic merit but from the standpoint of its power to attract attention, and a better method of attaining this quality than by two-color printing is hardly possible.

You Can Buy a Straw Hat for a Quarter

A suit of clothes for \$6.75, and a grand piano for \$59. But you get what you pay for. You can buy a straw hat for \$40, a suit of clothes for \$80, and a grand piano for \$18,000. And then again, you get what you pay for. The cheap skate gets what he is looking for—cheapness. And the man who wants merit pays for it. ¶ There is as much difference in Printing as there is in clothes. I have had much of my work merit reproduction in the leading Printers' Trade Journals of New York, Chicago and St. Louis—(proof at my office)—and would be glad to "Dress Up" your business stationery in a manner that will advertise you favorably at home and abroad.

OTTO MOORE, *The Commercial Printer*

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"By Jove! *That* printer understands his business. Those suggestions he made are worth something. I'll give him my work in the future."

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The Charleston Daily Courier
401-403 Sixth Street



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THE FRANKLIN PRINTING CO. NEWPORT NEWS, VIRGINIA

| SEPTEMBER | | | | | | |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Sun | Mon | Tues | Wed | Thur | Fri | Sat |
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OME men seem to think
the only way to preserve
their youthful vigor is to
keep it pickled in alcohol

THE IVY PRESS IS THE BEST PRINT-SHOP IN SEATTLE. BOTH PHONES 73

It is Better to Have Your Printing Done by the

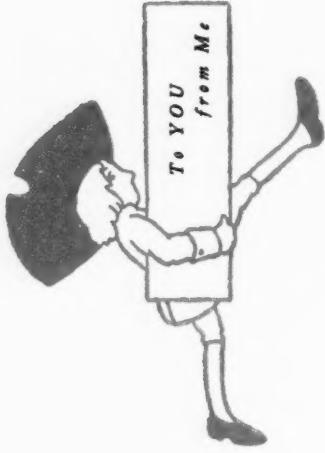


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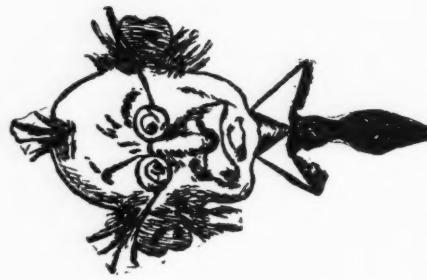


Just to Remind You of
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Columbia**

*Printing, Binding
Books, Stationery*

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**Three Double
Two Eight J**



Many a long face has been changed to radiant glee by a trip to THE IVY PRESS in the Hodge Building, where clever ideas are brought out in every kind of printed work. Break away from cheap-looking stuff which is simply a waste of money. Main 873.



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**HENRY O. SHEPARD
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BY J. L. FRAZIER.

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By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Running-Head as an Embellishment.

Next to the initial letter, the running-head, or running-title, offers greater advantages for the embellishment of an otherwise plain and severe type-page than can be attained in any other way—and it can be used on practically every page. It adds snap and character to the page of text-matter which inspires interest. That it deserves more attention than is often given it is proved by the many unattractive pages, made so because of carelessness or ignorance of essentials to its proper use as part of the page.

The first consideration is harmony between running-head, title-page and body-matter. Books having a modern title-page and running-heads with the text-matter set in an old-style face, the reverse, and similar contradictory instances, are seen on every hand. Some may consider these unique, but they do not represent good typography. The unusual is often desirable—and always interesting—but it should never be attained at the expense of harmony. A page set in some modern type-face can safely carry a running-head set in capitals of the same face and somewhat smaller, preferably about two-thirds the size of the type in

which the text-matter is set. If the length of the line is so great that it prohibits the use of capitals, an italic lower-case line of a modern face can be used—but it should be one size larger than the type used for the body-matter. Lower-case or capitals and small capitals should not be used in the composition of running-titles. The same rules of harmony should be observed when old-style and antique types are used, but here the designer of the book has greater latitude and a larger number of acceptable combinations are possible. In addition to the capital and italic running-heads as used on pages set in modern faces, the designer has the additional advantages in the use of text-letters. With Caslon Text, Engravers Old English—in fact any of the text-letters—numerous distinctive combinations are possible.

In using old style, however, there is one additional consideration. Because of the irregularity in some series of old-style figures, both as to sizes and alignment, the figures 6 and 8 being the only ones uniform in height with the capitals, it is a good plan to set the folios one or two sizes larger in order to overcome this disparity. Frequently, in fact in almost all cases, it is possible to place the folios at

The Thompson Stove Works

The Early History of Optical Devices

Some Interesting Facts Regarding the Automobile

The S. Milstron Manufacturing Company

INHARMONIOUS COMBINATIONS.

THE IMPROVED MORDAUNT CAMERA

HOTEL BREMAN IN THE ROCKIES

The Schuylkill New Improved Press

JAHN FOUNDRY SUPPLIES

HARMONIOUS COMBINATIONS.

FIG. 1.
Illustrating importance of harmony in tone between rules and type in running-heads.

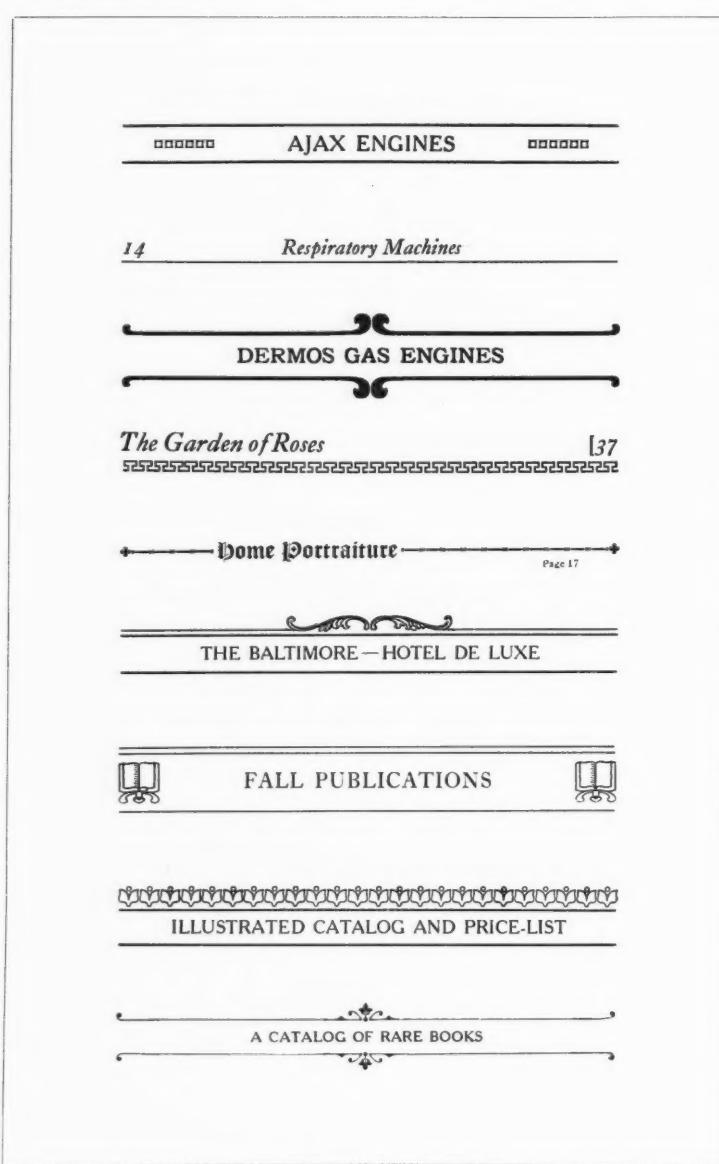


FIG. 2.
Illustrating the possibilities of type and utilities in the construction of decorative running-heads.

the bottom of the page rather than as a part of the running-heads, and thus overcome the fault without increasing the size of the figures.

Decorative running-heads are often desirable, and by far the most useful accessory in the construction of such is plain brass rule. Parallel rules above and a single rule below a running headline set in capitals make an acceptable combination, appropriate for a book on almost any subject. In particularly serious books, however, the type-line should suffice. The rules used should bear a definite relation in weight to the color of the types used with them. Rules, however, present some difficulties, for on pages with

space of a quadded line below the running-head. Some contend, and with good reason, that this applies only as far as twelve-point body-type, above which the space should remain at twelve points. The running-head, in fact, should be placed so that it stands alone, without crowding the body-matter too closely, and, at the same time, not so far away as to take on the aspect of a separate unit.

The copy for the running-head is furnished, of course, by the subject of the book; but where there are chapter-headings the title of the book is used for the left-hand page and the chapter title for the right-hand page running-head. Sometimes the title of the

narrow margins the slightest irregularity in marginal spaces is noticeable if folding and binding are not perfect. Then, too, if the rules must be pieced, the "breaks" are displeasing unless the page is printed on antique stock and considerable ink carried, when the tendency is for the ink to spread over these gaps.

More decorative running-heads can be made up by the use of border units and florets, but here the compositor must be very careful. The utilities must not only harmonize with the type in tonal effect, but should not by any means suggest anything irrelevant to the subject-matter of the book. It stands to reason that bookish ornaments are out of place as part of the running-head of a machinery catalogue, and those with no knowledge of the printing art are often more keenly cognizant of such incongruities than the printer himself. The difficulty is that the compositor, in his endeavors to work out a pleasing design from the artistic standpoint, oftentimes loses sight of this important matter of appropriateness.

The spacing apart of the running-head from the type-matter of the page is an additional consideration which merits care and understanding. On a page the lines of which are generously spaced, the running-head should be placed well apart from the text. A very safe rule to follow—a rule which is followed by many accomplished printers—is to place the

book is so long that it is desirable to set it across facing pages, half on the left-hand pages and half on the right-hand pages. This plan is satisfactory when the title can be approximately evenly divided at a point where the reader will not be confused by the division.

Quite frequently, and in the better class of work where the selling price of the job will permit, running-heads are worked in with decoration which surrounds the entire type-page. In the majority of such cases the designs are hand drawn and lettered, but ingenious typographers oftentimes work up combinations of this sort from rules and ornaments which are highly satisfactory. On catalogue and booklet work the firm of Taylor & Taylor, San Francisco, California, specializes in work of this character, and some of the rulework coming from that establishment is a decidedly pleasing sight to the lover of fine printing. The printer who is without facilities for electrotyping had best not attempt such work, for unsightly joints of pieced rule mar the appearance of the page far more than any use of rule can improve it. Such a design from Taylor & Taylor is shown on the following page, and also a hand-lettered and designed combination border and running-title from *Progressive Papers*, organ of the American Writing Paper Company, Holyoke, Massachusetts.

The trade-marks of manufacturing concerns and other industries can profitably be worked into the running-heads of their catalogues, at the same time forming a decorative feature and impressing its appearance and significance on the eyes and mind of the reader. It is good advertising and is used by many firms, as can be seen by reference to Fig. 3, which exhibit is made up entirely of hand-lettered running-heads.

Precautions for the Health of Printers.

Through the courtesy of Edward A. Boyle, chairman of the *Boston Globe* chapel, we are in receipt of the bulletin of the Massachusetts General Hospital,

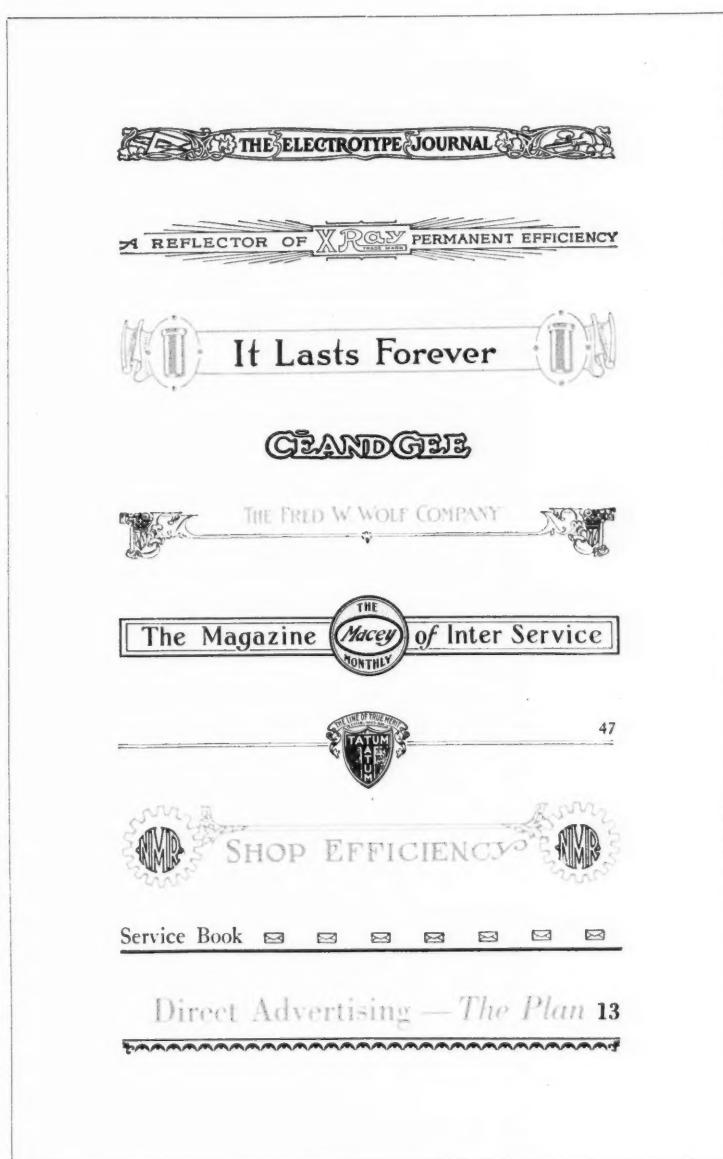


FIG. 3.
Hand-lettered and designed running-heads, illustrating the use of trade-marks as parts of the designs.

tabulating "Precautions for Printers." Mr. Boyle says:

"The high mortality figures among those engaged in the printing trade are ample evidence that the craft is in need of some precautionary advice along sanitary lines. This particular department of the Massachusetts Hospital has undertaken the task of educating the employees and employers alike that a healthy worker is as necessary to the business enterprise as an improved piece of machinery; and that, to the worker, health means a longer and more pleasant stay among the producers. These precautions were issued after a study of conditions in various

printing-offices by professional workers. They are practical and timely, and are worthy the attention of every printer who reads."

1.—Remember pig-lead used in linotyping is softer than lead of type. Handle it as little as possible.

2.—Drop pig-lead carefully into melting-pot. Splashings of molten lead dry and become lead dust.

PROGRESSIVE-PAPERS

Salesman to turn down an order when he can't get his price!

Why is it that Printers without a Plant—the Advertising Agencies—are getting so much business? It is because they study the needs of a Customer before they go to him, and when they do go—they have something attractive, concrete, and definite to offer.

Mr. Samuel Graydon of the Trow Press, in New York, has the right idea. He says: "Mere Mechanical Excellence in Printing, which has been so much heralded for the last ten years as the ideal thing, is a mistake. Not that imperfect work should be advocated, but that Printers are too prone to devote themselves to perfecting the mechanical, when they should devote more brains to the preparation and conception of a Booklet or Catalog to insure fitness for its purpose." And he is right.

I tell you, Gentlemen, it is Service nowadays that counts in business more than anything else. The more you make a customer feel that you are working for his interest,—that you are alive and 'on the job' by reason of the new ideas and suggestions you furnish—the closer that Customer will be wedded to you, and the more business you'll get—and you'll get it at your own Price.

—From an Address by Fred Webster, Advertising Manager, American Writing Paper Co., Holyoke, Mass., before The Boston Typothetae Board of Trade.

12

Handmade Finish, Double Edge Text, Light Blue, basis 22 x 34-65

Hand-lettered and designed combination border and running-head, illustrating possibilities in this line.

3.—Do not shake crucible in order to blend molten lead better. It will blend of itself.

4.—Plungers on linotype machines should never be cleaned in the workroom. Clean them in boxes in the open air.

5.—Avoid lead dust, as much as possible, when trimming and mitering, or when sawing and routing. Wear a respirator when routing.

6.—Graphite used for lubricating is not poisonous, but all dust is irritating to the lungs.

7.—Lead dust in type-cases should be removed in the open air, or by means of a vacuum cleaner.

8.—Benzin and lye are skin-irritants. Wear gloves when cleaning type with them, and carefully wash the benzin and lye from the type.

9.—Never put type in the mouth, or moisten the fingers to get better hold of type.

10.—Insist upon having good ventilation in the office or factory, and insist that floors should not be swept during working hours.

11.—Suggest to your employer that walls and ceilings of workroom, if not of smooth, washable surface, be lime-washed once a year; that close-fitting floors which can be cleaned by moist methods are desirable; and that type-cases should fit closely on the floor, or have legs high enough to brush under.

12.—Eat a good breakfast before beginning work. Food in the stomach helps to prevent lead-poisoning.

TUBBS CORDAGE COMPANY

MANILA ROPE

BASIS is the price per pound of $\frac{5}{8}$ -inch diameter (2-inch circumference) and larger.

| | |
|--|------------------------------|
| 6-thread fine ($\frac{1}{8}$ -inch diameter) | .2c. above basis |
| 6 and 9-thread ($\frac{1}{4}$ and $\frac{3}{8}$ -inch diam.) | $\frac{1}{4}$ c. above basis |
| 12-thread (2-inch diameter) | 1c. above basis |
| $\frac{1}{2}$ -inch diameter (14-inch cir.) | $\frac{3}{4}$ c. above basis |
| 4-inch diameter (14-inch cir.) | $\frac{3}{2}$ c. above basis |
| $\frac{1}{2}$ -inch diameter (13-inch cir.) | $\frac{3}{4}$ c. above basis |
| Bale Rope, 2-thread and larger | Basis |
| Balling, other than harvesting twine | .1c. extra |
| Bolt Rope, "Extra Superior Manila" | .3c. above basis |
| Box Twine, "California" | Basis |
| Buy Lines, "Extra Superior Manila" | 1c. above basis |
| Cable Laid—stock rope, full coils | 1c. above basis |
| Clothes Lines— | |
| Coils | $\frac{1}{2}$ c. above basis |
| Hanks | $\frac{2}{3}$ c. above basis |
| Extra Superior Manila Rope, Clover Leaf Brand | 1c. above basis |
| Fisherman's Rope, "Extra Superior Manila," soft laid, steam tarred or untarred | 1c. above basis |
| Four-Strand, other than Lariat and Transmission | 1c. above basis |
| Hay Stacking Rope, "Extra Superior Manila," center of strands graphited | 1c. above basis |
| Hide Rope, unplied, 2-thread and larger | $\frac{1}{2}$ c. above basis |
| Lanyard, "Extra Superior Manila" | Basis |
| Lariat Rope, hard twisted, unplied— | |
| Bronco Brand Red Thread, 3-strand | 4c. above basis |
| Bronco Brand Red Thread, 4-strand | $\frac{3}{2}$ c. above basis |
| Life Line Lariat, 3 or 4-strand | Special |
| Lariats, made up ready for use, Bronco Brand and Life Line, see page 23. | |
| Lobster Marline | $\frac{3}{4}$ c. above basis |
| Net Lines, "Extra Superior Manila" | 1c. above basis |

Page in which rules serve as border and panel in which running-head is enclosed.

13.—Do not eat food, or use tobacco, while working, because of the danger of getting lead into the mouth.

14.—Wash hands thoroughly with warm water and soap, and rinse the mouth and clean the fingernails before eating.

15.—Have your own towel and cake of soap.

16.—Eat your lunch outside the workroom.

17.—Do not wear working clothes too long without change.

18.—Hang street clothes apart from the dust of the workroom.

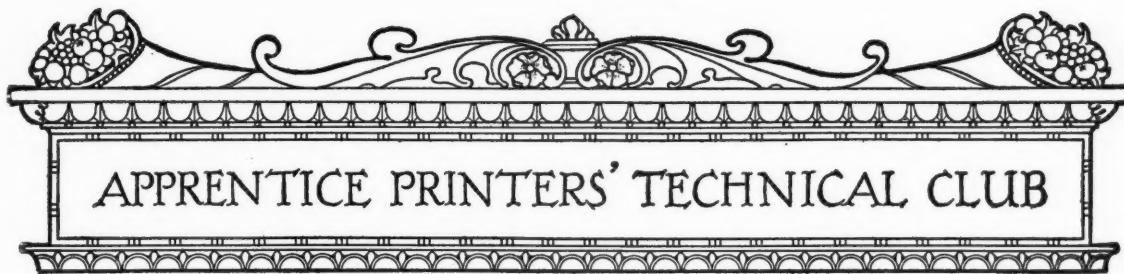
19.—Bathe frequently and brush the teeth each night.

20.—Avoid alcohol. It increases the danger of lead-poisoning.

21.—Have a good bowel movement each day.

22.—Exercise in the fresh air as much as possible.

23.—Be examined by a doctor occasionally, and do preventive work by keeping in good health.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Originality.

The ambition to do something out of the ordinary is a commendable one. It has prompted some of the best work in all lines of endeavor. The progress of the world has been marked since the dawn of eternity by the results attained by men who endeavored to do — and succeeded in doing — something new. In

In printing, however, compositors — and apprentice compositors, especially — should not strive for the unusual. If, on taking up a piece of work, such an arrangement suggests itself, all well and good, but if not, it is better by far to go ahead on conventional, symmetrical lines. Unusual, unique arrangements are more often the result of an idea — an

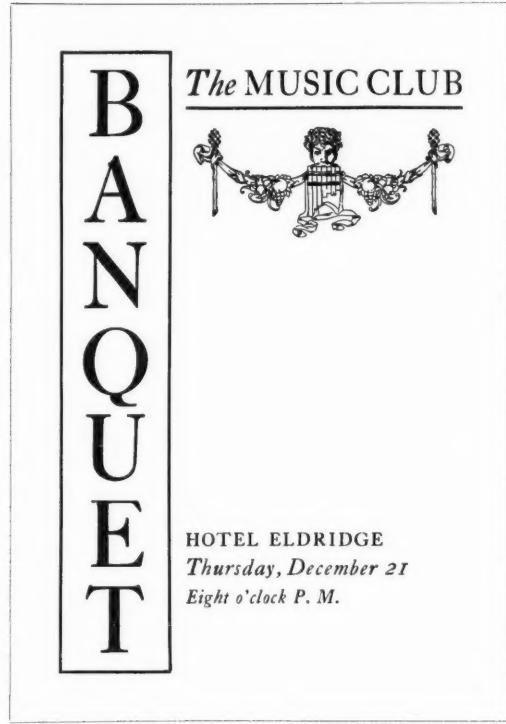


FIG. 1.

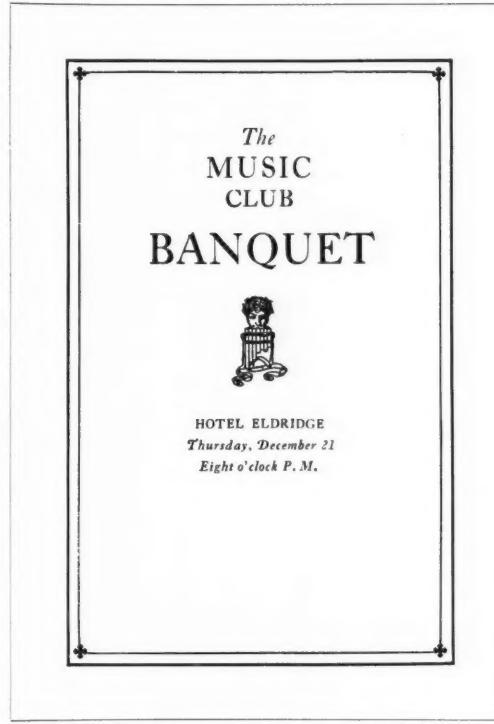


FIG. 2.

printing, none can deny that a job composed in a distinctive style, printed in an uncommon combination of colors, or which in some other way jolts the reader to attention with the discovery that here is something new, will excite greater attention and consequently attain to a greater degree of success the object for which it was intended than will a job that is conventionally designed.

inspiration, as it were — than of study, meditation and experiment.

Many printers and apprentices err in trying to give an uncommon appearance to a design on which they are at work. They are more keenly interested in so doing than in setting a good job. Fig. 1 is an example of this sort. Tired, perhaps, of the conventional arrangement of such work, the compositor

sought to give it a touch of the unique. The result is a design of unrelated parts, without artistic beauty, and which is difficult to read. No design is good if its arrangement tends in any way to confuse the reader or make it difficult for him to easily and quickly grasp the message presented. A word set perpendicularly is hard to read because it is contrary to the usual order of reading, which is along horizontal lines from left to right. The placement of the two groups and their proportionate size are such that the white

green on white linen-finished stock, with deckled edges, its appearance was highly satisfactory. On the title-page of the Price-List of Repair Parts there is too much space below the initial. Programs are excellent.

ELM VOCATIONAL SCHOOL, Buffalo, New York.—The specimens produced by the pupils in your school are of a very good quality, but we believe too much attention is given to out-of-the-ordinary color-schemes. The red you use could be materially improved by the addition to it of a little yellow. The position of the initial "C" on the Collins Free Library title-page is not pleasing, and the blue is dull instead of bright, as it should be. The gap of space between the word "March" and the figures

JAY GLENN HOLMAN
331 COLLEGE STREET FINDLAY, OHIO

Unusual arrangement of envelope-card by Jay Glenn Holman.

spaces are not well proportioned, and, although we do not insist on symmetry as an absolute qualification for good printing, the white spaces should not show such displeasing variations as in this case. Thus, in his efforts to attain the unusual, the compositor got into trouble, for, although he might have been thoroughly competent to set a simple, symmetrical design, he was not able, at least at the time being, to produce a design with the snap of originality and at the same time possessing the essentials of good design.

Alongside (Fig. 2) we show a simple arrangement of the same copy, a style which any one can follow with a greater measure of success and which is at all times acceptable, though not in the least unique.

The moral in this for apprentices is to go about setting the jobs they are called upon to set in the good old simple, symmetrical way, which means with all lines thereof centered on a central, perpendicular axis. Let the unique take care of itself. Do not court it—it will come unheralded and uninvited if it comes at all.

Review of Specimens.

GUY ELDER, Mt. Vernon, Ohio.—The page advertisement is well planned and the display is satisfactory, but two-line prices would have given it a more snappy appearance. Condensed and extended types used in close proximity produce an ill effect because of their inharmonious shape.

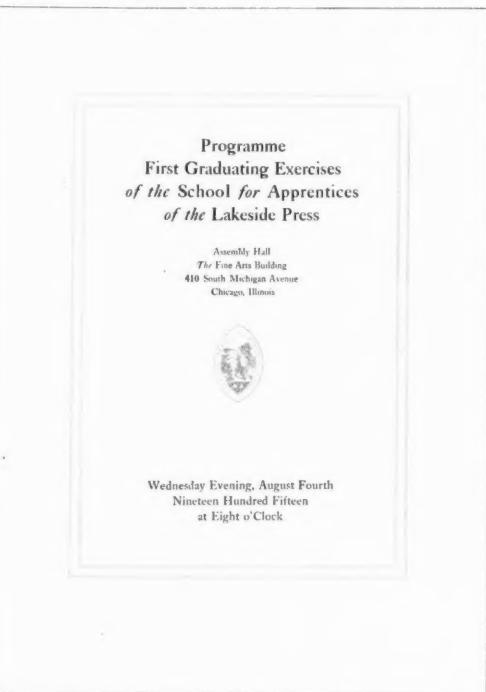
JOHN T. BORUM, Onancock, Virginia.—Your work is highly satisfactory and there are some very attractive and unusual specimens in the collection. As a matter of fact, your work compares favorably with that of good journeymen. Avoid the combination of text type with Extended Lining Gothic.

W.M. E. ADOLPH, Mobile, Alabama.—For one of fourteen years you do remarkably well and the blotter is exceptionally good. We should prefer to see the speaker cuts run in blue, and instead of the bright yellow a buff tint would be better because of the fact that such a large part of the design is in the warm color. The blue is a little weak and the ornaments in the lower parts of the outside panels are not in proportion to the shape of the panel.

JAY GLENN HOLMAN, Findlay, Ohio.—All your specimens are high-class in every way, but we are particularly interested in the original idea for your personal stationery. The envelope is herewith reproduced, but as the letter-head was printed from the same form, there is no need of showing it. Printed in a delicate

"1915" is not pleasing, because not in the exact center, and items so placed should be of equal size. Avoid weak colors in setting small-size type-lines.

E. A. BURNETTE, Daytona, Florida.—Ornaments of fruit and flower motifs are considered appropriate, if conventionalized in design, on work of all kinds. Therefore, we would say that in the case of your letter-head the ornaments are satisfactory as far as appropriateness is concerned, but they are rather too strong in tone to harmonize with the type and rule used. The three panels, being of different depths, suggested their use, and we are of the impression they improve the design, though not to a marked extent. In our insert next month we will show this heading of yours, together with a rearrangement by some typographer of note. See for yourself, then, how he handles it.



Title-page of program of graduation exercises, School for Apprentices, Lakeside Press, Chicago.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

Progress Pointers and Problems, house-organ of the Kilham Stationery & Printing Company, Portland, Oregon, is nicely composed and well printed, although the half-tones do not appear to be any too good. The pressman did well, however.

WILLIAM EDWIN RUDGE, New York city.—The announcement of your plan to send to your customers and prospects each month some example of your work is a good one, and both the announcement and the first month's example represent high-class work in all departments.

Good Words, edited and printed by inmates of the United States Penitentiary at Atlanta, Georgia, is a commendable publication, attractively printed.

BROWN PRINTING COMPANY, Camden, Arkansas.—There is too much matter on the blotter, "Dedicated to the Kicker," and the large type should be near the top rather than the bottom.

NOEL NICOLAS, Victoria, Australia.—The certificate which won for you first prize in the competition of the Melbourne Typographical Society is excellent in every way and thoroughly worthy of that high honor.

I. M. HARRIS, Brooklyn, New York.—Both the Lubin announcement card and the poem, "We Wonder Why," represent thoroughly satisfactory typography, although in the former the display lines are rather crowded.

C. W. WILLIAMS, Berkeley, California.—The specimens are very good indeed. The lower group on the title-page, "British Rule in India," is too low, and the rules should be omitted above the ornament on the Invisible Law title-page.

G. A. HAMON, Peterborough, Ontario.—The poster, advertising the outing of your local union, is strong and satisfactorily composed. It probably accomplished as much as would a poster more attractive from an artistic standpoint.

THE August and September calendars designed and sent out by Henry S. Eddy, artist and designer, New York city, in common with others previously received, are highly satisfactory, the one for September being especially attractive, in our estimation.

W. D. DRUMMOND, Marshall, Missouri.—The letter-head for the Marshall Ad. Club is both interesting and attractive, although spacing is too wide between the initial letters in the last two lines in the panel, thus breaking up the uniform tone of the page.

A copy of the Sales Book of the Sun Kist brand of fruits, printed for The J. K. Armsby Company by the Williams Printing Company, San Francisco, California, contains some exceptionally clever engraving and presswork. So good is the work of the engraver and printer that the fruits tempt one's appetite.

BEN WILEY, Charleston, Illinois.—All the specimens are thoroughly satisfactory. On the letter-head for the Charleston Typographical Union there is not enough space between words of the main display line. Lines are crowded too closely on the bill-head for the Charleston Confectionery Company.

H. S. ADAMS, Frankford, Pennsylvania.—Your blotter is good, but could be improved materially by using one or two point rules as cut-offs inside the border. The white spaces in the address-lines are not pleasing.

AN attractive folder, printed in black and buff tint on buff antique stock, announces the affiliation of J. H. Nash, until recently a member of the firm of Taylor, Nash & Taylor, San Francisco, California, with The Blair-Murdock Company, of the same city.

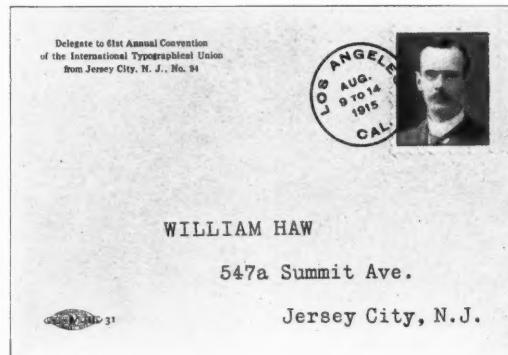
THE initial number of Volume III of *Printograms*, house-organ of the John P. Smith Printing Company, Rochester, New York, is, in our opinion, the handsomest ever issued. Printed in soft colors on dull-finished India tint enameled stock, the effect is decidedly pleasing.

C. A. PRIEST, Dallas, Texas.—The little card entitled "A Toast" is interesting and attractive in arrangement, as are

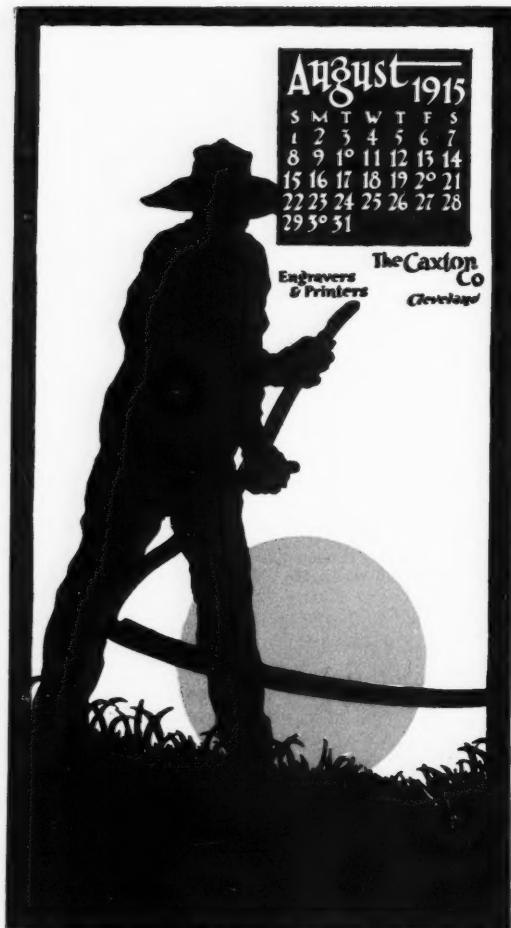
all the specimens, with the exception of the Fox Film Corporation letter-head, in which the type is inadequate for a successful paneled arrangement.

WILLIAM HAW, a delegate to the recent Los Angeles convention of the International Typographical Union, carried with him a distinct novelty in the way of a personal card. It is, as shown in the reproduction, made up to imitate an addressed letter, his picture being printed in the upper right-hand corner in red and in a size in imitation of a postage-stamp. The imitation of the impression of the postoffice canceling-stamp, carrying the place and date of the convention, is very clever. The reproduction on this page is self-explanatory. Look it up.

E. F. BRADY, Sussex, New Jersey.—The booklet, "Sussex Borough," is interestingly arranged, but could be improved in several ways. The break between the "S" and "U" in Sussex caused by the border running between is not pleasing and the border should have been "broken" or the letter "u" printed over it. We would prefer to see the little group at the bottom brought to the left within about eighteen points of the perpendicular border, but left in the same position perpendicularly. A little yellow added to the red on both cover and inside pages would improve their appearance very much indeed. Subheadings scattered through an article refer to the paragraph which follows, and for that reason should be nearer that than the preceding paragraph.



Novel card carried to Los Angeles Convention of the International Typographical Union by Jersey City, New Jersey, delegate.



Striking monthly-calendar design in characteristic style of the Caxton Company, Cleveland, Ohio. Original in violet and orange, with yellow-tint background not shown here.

OLD-TIMER. New York city.—Truly enough, you would never have locked up a job in the shape of the one, proof of which you sent us. With misfit rule and practically no justification, the humps in the rule are enough to cause any self-respecting old-timer to rise in protest.

DAVID TRUMBLE, Latrobe, Pennsylvania.—The specimens are satisfactorily composed, but on the letter-heads the type-sizes are too large to suit the average taste in such matters. The rule about the card, "General Notice to Occupants of Cottages," is too light; a rule of at least three-point thickness should have been used.

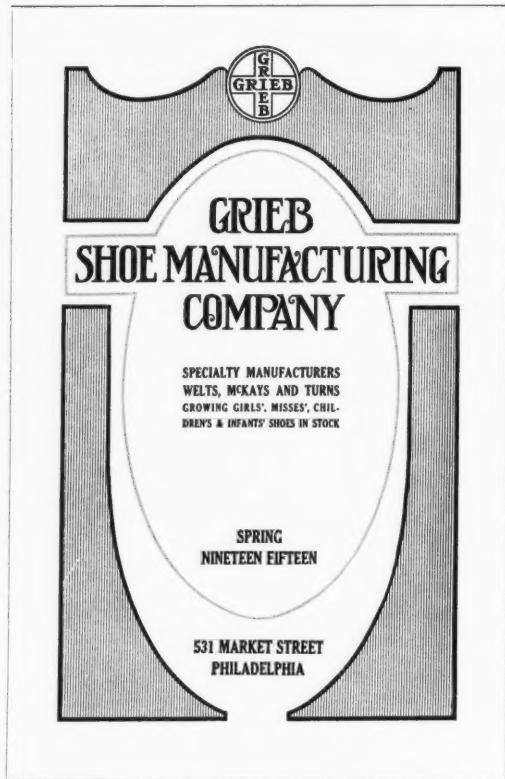
FLOYD A. FESSLER, Portland, Oregon.—The shoe company's blank is a good one, the scale on the back for measuring the size of one's foot being a practical feature, which enables one to order shoes safely by mail. Had the form been electrotyped, so as to close up the breaks where rules are joined, it would, in our opinion, be a thoroughly satisfactory job.

ROY A. HARRISON, Harrisburg, Virginia.—The idea of the Yoke Fellow card is very good; but when overprinting, the line or ornament serving as a background should be printed in a comparatively weak tint so as not to confuse the design. Had you used a buff or blue tint instead of the bright yellow, a decided improvement would have been the result.

O. L. LILLISTON, Philadelphia, Pennsylvania.—The hand-lettered specimens you have sent us are uniformly good and prove there are advantages in hand-lettering to the printer as a means of providing variation to type-work for the purpose of affording

distinction. Other printers could make themselves just as valuable to their employers, as you plainly have done, and by so doing increase their salaries as well. The cover for The National Association of Hosiery and Underwear Manufacturers, printed in two browns and gold, and embossed, is an admirable piece of work, though the shape of the letter is too condensed to suit our taste. On the booklet-cover for Synthetic Porcelain, appropriately printed from a reverse plate in light blue on white stock, the lettering showing in white against the blue ground, and embossed, the plate should extend at least a pica higher, for, as it is, the word Detray's crowds the top margin too closely. Your lettering is smooth and the curves well rounded, but there is a tendency to be a little "too fancy," an avoidance of which practice would materially increase the attractiveness of the work. The poster stamp is excellent. Your shoe catalogue cover-design is herewith reproduced.

MILTON S. GRIM, South Bethlehem, Pennsylvania.—The blotters are highly satisfactory, and as a whole the copy is especially good. On the one printed in green and gray, the gray is a little too weak, the rules printed in green overshadowing the type-lines printed in gray. The combination of types is not good in the blotter, the border of which is made up of arrows.



Illustrating the advantages of hand-lettering to the printer. By O. L. Lilliston, with George F. Lasher, Philadelphia, Pennsylvania, an early student of the I. T. U. Course.

CHARLES A. MACFARLANE, Chicago, Illinois.—The "Liberty Bell" souvenir, prepared by you for The Beckett Paper Company for the purpose of distribution in cities along the route traversed by the Liberty Bell in its recent trip to the exposition, is a handsome thing, showing to good advantage the adaptability of Buckeye Covers for embossing purposes. We regret satisfactory reproduction can not be made.

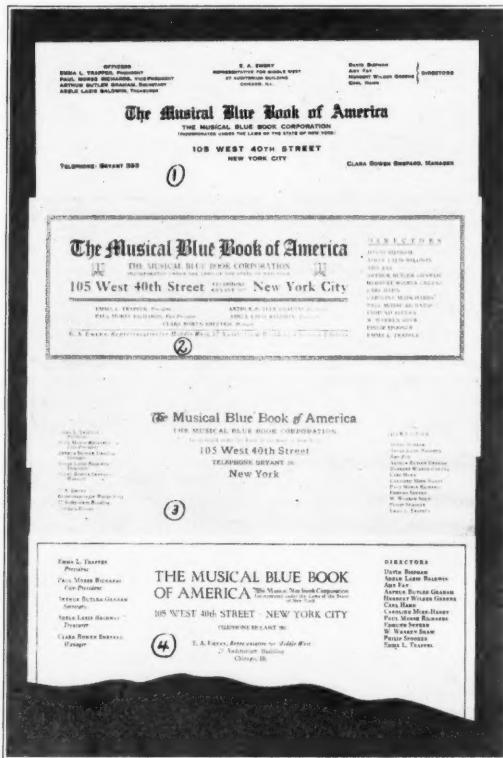
JEFFERSON SCHOOL DEPARTMENT OF PRINTING, South Bend, Indiana.—On the Course of Study sent us the books were evidently trimmed too close, for on the pages set full measure the front margin is too small in comparison to the bottom margin. Then, on a book of this character, when some of the pages begin with

short lines, running-heads with rules beneath perhaps would materially improve the appearance. The upper groups of the title-page and cover are too wide in proportion to the width of the page.

WILLIAM J. DIX, Pittsburg, Kansas.—There is too much red on both the letter-head and envelope corner. Red should be used sparingly. It is also too strong for the green, which could be improved by the addition of a little blue. As far as arrangement is concerned, the letter-head is very good, but the border is too large and we have a personal dislike for italic capitals, which dislike is shared by many other printers.

E. C. GERNDT, Milwaukee, Wisconsin.—The programs for the Northwestern Mutual Life Insurance Company, planned by you in collaboration with O. G. Rieck, are models of typographic neatness. The inside pages of the dinner program, because of the ample white space and comparatively small sizes of type, with a plain rule border printed in a delicate tint, are as pleasing a sight as a lover of fine printing could ask to see.

P. O. GRIST, Lenoir, North Carolina.—Had you used some letter other than the shaded style, your blotter would have been better because more readable. The gray-tone shaded letter as used by you does very well in the larger sizes for display lines,

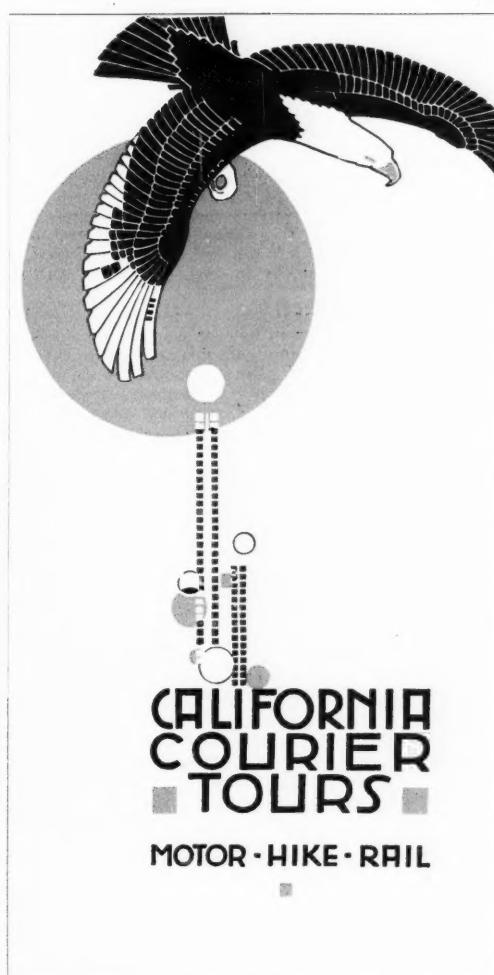


Four arrangements of the same letter-head. No. 1 was furnished as copy, with the addition of the directors' names, from which Nos. 2, 3 and 4 were set. The customer selected No. 4. We agree with his selection. Do you?

but to use it throughout a job is not a good practice because of its illegibility. The arrangement is satisfactory, except that we would omit the rule you have placed above the bottom line.

A. J. SCHLINGER, White Plains, New York.—The specimens you have sent us are not very satisfactory, due mainly to a scattered, disorderly arrangement of the lines instead of a careful grouping into a pleasing design. Inharmonious type combinations produce an ill effect which also heightens the unattractive appearance of your specimens. To be satisfactorily used in combination, types should be at least of the same general form.

RAY SPERPECK, Seward City, Iowa.—On the work sent us, the red is a trifle too dark and could be improved materially by the



Striking railroad-folder cover by Young & McCallister, Los Angeles, California.

addition of a little yellow to brighten it. The lines below the eighteen-point display lines on the blotter, "Sundries," crowd those lines too closely. Your monthly invoice heading is rather crowded at the top, which fault could be overcome by the use throughout of type one size smaller. As a whole, you do good work.

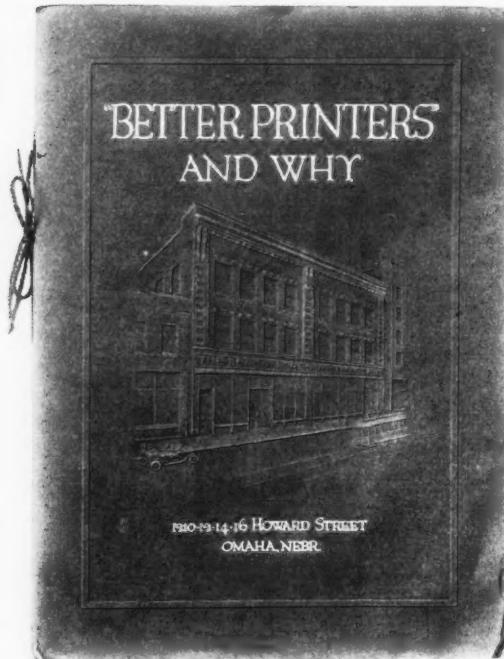
THE "Blue Book of Live Wires Who Electrify Pittsburgh's Industries," a handsome brochure, the cover of which is printed in blue mottled cover-stock, and the inside pages on blue enameled stock and roughed, the complete book being tied with a pale-blue ribbon, is an attractive piece of printing. It reflects much credit on its producers, the Pittsburgh Printing Company. In picture and story, the book relates the experiences of the Chamber of Commerce members on the fifteenth annual trade extension tour. It should prove an interesting souvenir to participants in the trip.

I. M. HARRIS, Brooklyn, New York.—Of the four letter-heads for The Musical Blue Book of America, we are inclined to agree with the selection made by the customer. The one set in Bookman Old Style is neat, however, and runs the first named a close race for honors. If, in it, the center group had been placed lower and the two side groups higher, as in the case of the customer's selection, it would be decidedly improved. The two remaining arrangements are not up to the same standard. The headings in question are herewith reproduced, No. 4 being the customer's selection.

ROY K. BANCROFT, Frankford, Pennsylvania.—As a whole, your specimens are very good indeed, although a better grouping of the lines on your business-card, and the placement of the cut at the left, would materially improve the appearance of the card. We are showing the card in question, and alongside of it a rearrangement along proper lines. The decoration on the letter-head for the firm employing you rather overshadows the type.

JAMES GRIFFITH, Indiana Harbor, Indiana.—Avoid the combination of Engravers Old English and Extended Lining Gothic, especially when the latter is in large sizes, as in the case of the J. C. Templeton card. Avoid unsymmetrical arrangements such as the supper ticket for The Woman's Guild. Personally, we dislike the combination of bold and light tone Lining Gothics, as in the card for the Twin City Sentinel Company, although we admire the arrangement.

PAPER-RULERS often spend their odd moments in executing some out-of-the-ordinary form, both for the recreation it affords and to show what complicated work they are capable of doing. Perhaps the best executed piece of complicated ruling ever received by THE INLAND PRINTER is a letter-head background and border, we judge, ruled by Albert C. Kline, with Braid & Hutton, Inc., Savannah, Georgia. It demonstrates that firm's ability to handle careful work in a thoroughly satisfactory manner.



Cover of handsome brochure, embossed and printed in gold on heavy brown stock by The Beacon Press, Omaha, Nebraska.

W. A. MASSIE, Concord Junction, Massachusetts.—The recital program is neat, but to divide a page into two parts with the dividing line in the exact center from top to bottom is a violation of the principle of proportion. A line in the exact mechanical center appears low, and this optical illusion should always be given consideration. A marked improvement would have been made had the division of the page been toward the top, on the ratio of five parts below to a corresponding three parts above.

A. J. SAMUELSON is superintendent of the Beacon Press, Omaha, Nebraska. He is responsible for "Better Printers—and Why," a handsome brochure recently issued by that firm, and it is by no means discouraging Mr. Samuelson to say that he probably will never do anything better. It will serve as a monument somewhat, proclaiming to the world that he and the rest of the workers at the Beacon Press are "better printers" in deed as well as in word. The cover-design, made up of few type-lines and a view of the firm's fine building, the former printed in gold and embossed, and the latter, along with a plain



OUR complete service would not be fully presented without mentioning our shipping and delivery department.

We are just as anxious to deliver the finished product in as attractive condition as the execution of same, and carefully inspect all work, band and wrap in uniform packages.

From the office to the shipping room our object is efficiency—every employee's ambition is to uphold this standard—endeavoring always to deliver to you promptly and neatly the product of "better printers." The Beacon Press.

Text-page of booklet, illustrating style of all pages in brochure by The Beacon Press, Omaha, Nebraska.

rule border, blind-embossed on rich brown cover-stock, gives a most pleasing appearance. On the inside pages numerous well-printed half-tones with supplementary reading-matter give the reader a very good impression of the Beacon Press, which good impression is increased because of the admirable manner in which the half-tones are printed in a very dark brown. The text-pages are surrounded by a decorative border printed in a tint of brown, which adds interest and beauty to the pages. We are not altogether sure whether or not roughing would improve the appearance of these inside pages. The cover and one of the inside pages are herewith shown.

ROBERT G. RUGGLES, Boston, Massachusetts.—You have sent us some very nice specimens of your work, the majority of them being satisfactory in every way. On the title-page of the program for the Dartmouth Glee and Mandolin Clubs, the lower

Bell Phone: Fkd. 1190 Keystone Phone: East 116

H. S. ADAMS

Printing

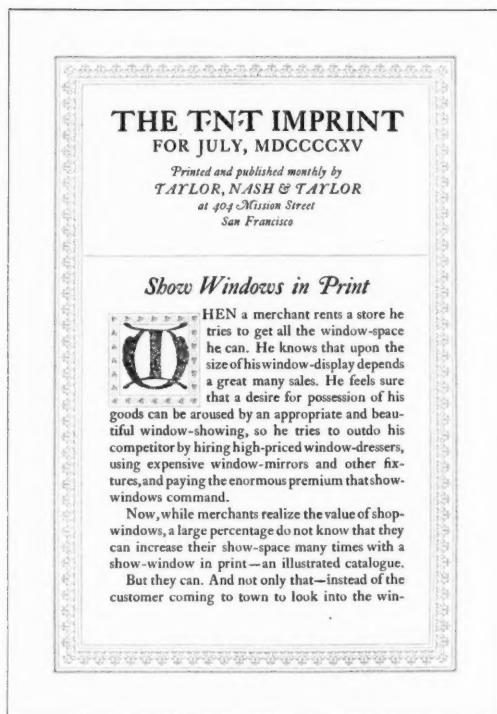
1660 Foulkrod Street, Frankford

Represented by
ROY K. BANCROFT

THE MONOTYPE
SHOP

The cut logically belongs at the left side and the lines should be grouped instead of scattered as they are.

group is too wide and the type-sizes too large in proportion to the upper group. For best results in such work the upper group should dominate the lower group in size, and its width should be the greater so that the page as a whole will be of inverted-pyramid form.



Page from house-organ of Taylor & Taylor, San Francisco, California. In the original the border was in brown, initial letter in blue, and type in black.

CALKINS & HOLDEN, New York city.—Advertising matter prepared and printed by you for some of the best known high-class firms in America continues to interest us immensely. We show herewith the title-page of a dignified folder recently issued by you for Chickering & Sons, Boston.

TAYLOR & TAYLOR, San Francisco, California.—The great improvement in the appearance of printed matter possible by the use of a good grade of paper is exemplified in the product of the firm of Taylor & Taylor, until recently known as Taylor, Nash & Taylor, of San Francisco, California. Cheap, flimsy stock, judging from the specimens sent us, has no place in the stock-rooms of that concern, much of the work, in fact, being done on imported hand-made paper. Nor does this firm of expert printers

| | | |
|-----------------------------------|---------------------------------------|---------------------------------|
| THE MONOTYPE SHOP | <i>Bell Phone, Fkd. 1190</i> | <i>Keystone Phone, East 115</i> |
| | H. S. ADAMS <i>Printing</i> | |
| Represented by ROY K. BANCROFT | 1660 FOULKROD ST. FRANKFORD | |

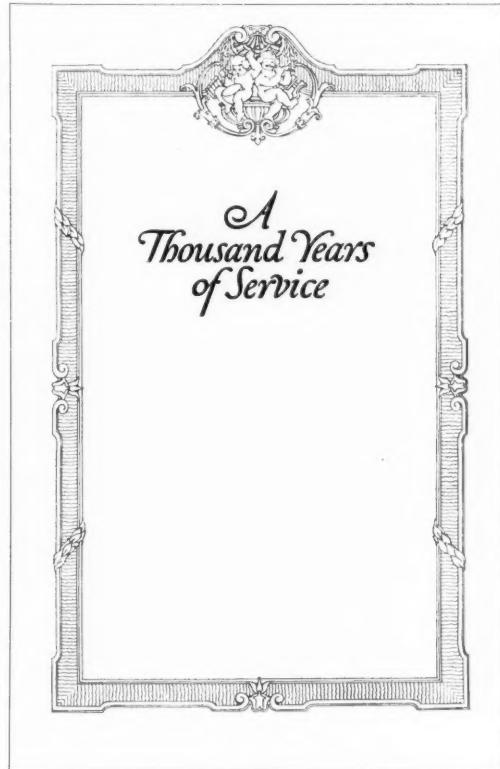
A rearrangement in which the points are easily grasped and which bears a distinction in its uncommon arrangement.

depend on good stock to overcome inferior composition and press-work, for all mechanical features are given careful and understanding attention, and we are safe in saying no printing concern in the United States surpasses in quality the typography of Taylor & Taylor. One of this company's designs is reproduced, but, of

course, on enameled stock and in reduced size we can not do justice to the excellence of the originals, in most cases printed on antique stock. All we can do is to give an idea of the firm's excellent typography.

We are indebted to E. R. Alexander, of London, England, principal of The Polytechnic School of Letterpress Printing, for a copy of "The Polytechnic Typographia," a year-book, showing examples of students' work for the school year 1914-1915. It appears, after an examination of this worthy brochure, that the British are becoming more sane in their typography, omitting much of the useless and meaningless decoration which has previously characterized their work. The book is commendable in all ways and reflects credit upon instructors and students alike.

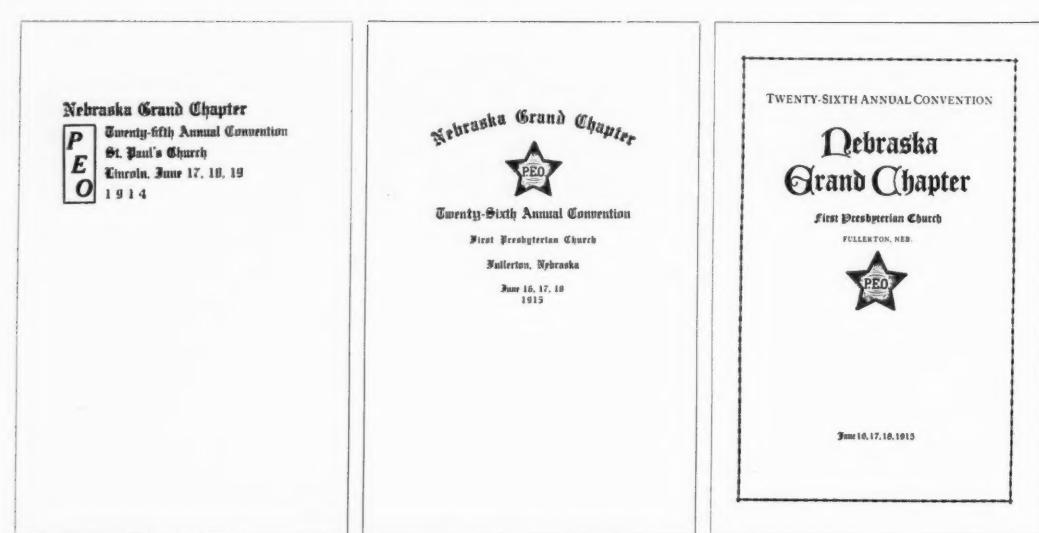
THE McDONALD PRESS, Cincinnati, Ohio.—You did very well on the difficult composition of the text pages of the McKinney Manufacturing Company's catalogue, but on the title-page, unfortunately, you tried an out-of-center arrangement. While such are undeniably pleasing and interesting when properly balanced, they are not at all so when balance is insecure, which is the case in yours. Had the matter which is placed at the right side been centered, and the address at the bottom raised so that the margins at sides and bottom would be more nearly uniform, the appearance would be greatly improved.



A dignified folder-title designed for Chickering & Sons, Boston, by Calkins & Holden, New York city.

THE PRESS JOURNAL, Osage, Iowa.—The idea of getting out a real-estate booklet, advertising farms for sale, similar to the conventional abstract of title, is a good one, and the assurance, "If you buy a farm from us you will get a perfect Abstract of Title," printed on the filing, adds effectiveness. The use of a better grade of ink, and more thorough make-ready of the half-tones on the inside pages, would materially improve the appearance of the booklet. There is too much top margin on the pages of the other book and the same fault to be found with the half-tone work as in the first-named book.

H. D. MOSHER, DeKalb, Illinois.—While your specimens are good, they offer opportunities for some improvement. Avoid the



An ineffective booklet-cover design printed, in the original, in poor grade of bronze on white stock.

use of parallel rules as underscores and cut-offs—single rules are preferable. Do not resort to the makeshift of using colons, leaders, etc., between items in order to square up a short line with a longer line—try some other arrangement where such would not be necessary. A little yellow added to the red you used would improve it wonderfully, for at present it is too dark. On your attractive bill-head, a lead should be removed from between the two lines immediately below the line printed in red.

L. L. INGRAHAM, University Place, Nebraska.—While you improved the appearance of the booklet-cover for the P. E. O. Sisterhood Proceedings, we regret that you resorted to the difficult and antiquated practice of curved lines. While there are

A resetting which offers some improvement, but the curved line and the lack of a border are apparent faults.

herewith the cover for the 1914 book, your own, and alongside a rearrangement more in keeping with the character of the work.

GEORGE H. BROWN, Point Loma, California.—Apparently, you are not to be hindered by the difficulties which would stop the majority of us, and the personal cards photographed from a hand-lettered design serve their purpose very well. The large drawing for a card is very good, the antique effect proving very interesting to us. Persevere!

Another resetting more in line with present-day style and in which the features stand out with due prominence.



Filing-cabinet folder furnished to firms on the list to whom samples of printing are sent from time to time by the Woodward & Tiernan Printing Company, St. Louis, Missouri.

cases in the execution of stock certificates and work of like character, especially when lithographed, when attractive results are attainable by the practice, on the average run of typework it is not at all necessary. Results are not pleasing. We show

RALPH W. POLK, Chillicothe, Ohio.—You do excellent work and we note a constant improvement in it. On another page we are showing a reproduction of the hanger, designed to be placed over the cases in the composing-room. It is a good idea.

THE WORD AND THE PRINTER

BY JOHN H. CLAYTON.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

The Advertisement-Writer Runs Wild.

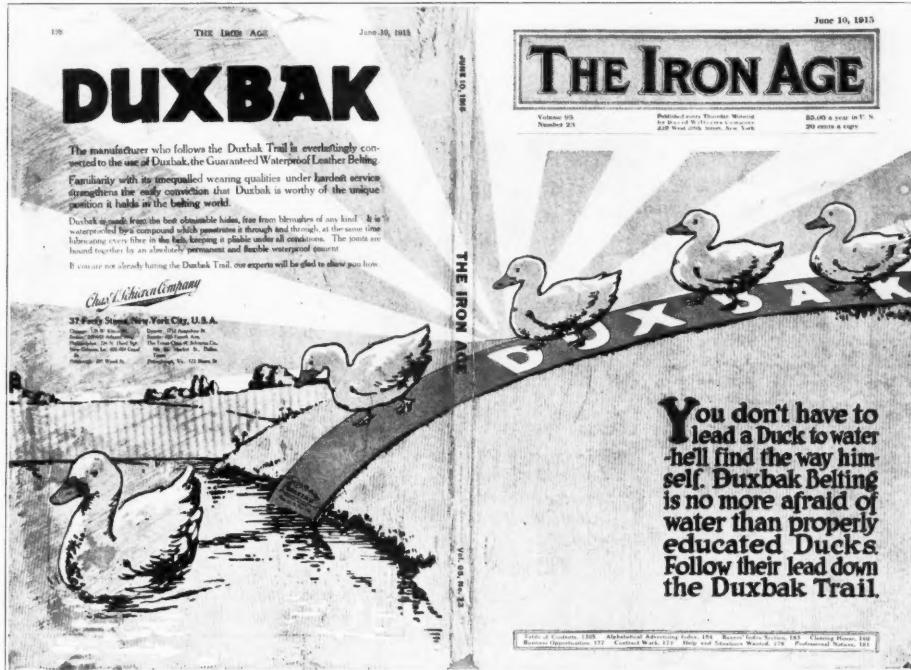
Sometimes an advertiser is led away by an idea, and when this takes place the advertisement is bound to suffer. An instance of this is seen in the Duxbak Leather Belting advertisement which is reproduced on this page.

Of course, the trade-mark, "Duxbak," means that the belt is waterproof. Water will run from it just

"properly educated" ducks, and invites the reader to follow the ducks into the pond.

The advertisement occupied pages 1 and 4 of a recent cover of *The Iron Age*. Looking at the closed book you simply saw the three ducks walking along the belt and read the wording in the lower right-hand corner.

Of course, a natural retort is, "It's easy to criti-



First and fourth pages of cover from a recent issue of *The Iron Age*. Note how the trail of the ducks leads down and away from the reading-matter.

as it will from a duck's back. It is impervious. But the various points of advantage of Schieren's belting (one of the best known brands in the country) could surely have been forcefully presented without the exaggerated conception we see here. Notice the wording on the first page. After stating that "you don't have to lead a duck to water," the writer refers to

cize. Anybody can pick flaws. But it's another thing to suggest improvement." The purpose of this department is to criticize constructively. Unless it consistently maintains this objective it will fail. Following out this line of thought, let us see what suggestions we can make.

At the outset, we are opposed to mere publicity in

THE BRIEF
STORY OF
A BOY WHO
MADE GOOD



Cover of eight-page booklet designed and printed by Robert H. True Company, New Orleans.

a technical or trade magazine. The advertising appropriation is too valuable. Tell something that will help sell the goods. Now, this doesn't preclude one from using an attention-getter. Nor does it stifle originality. But clearly keeping this thought before his mind will enable the copywriter to avoid the shoals of misconception.

Without doubt its originator considered the continuity of the belt would lead the eye to the meat of the advertisement on page 4. The book was shown to several people in different lines. None attempted to turn it over. All thought it was complete. So, as an actual helpful advertisement it failed, because it didn't tell anything.

Careful study of the best technical and trade-journal advertising will prove that mere general statements are negative in result. Any one of a dozen competitive houses can say the same thing you have just said. What good, then, is it for you to spend real money merely to increase this number?

Schieren's is the best transmission-beltling advertising in this country. And the most resultful adver-

tising Schieren has done, in the opinion of the writer, is that in which Duxbak's distinctive points of superiority have been clearly brought to the reader's attention, followed by vigorous actional talk.

Some Interesting Propaganda Material.

"The object of this little campaign was to make more friends for organized labor and to induce buyers of printing in New Orleans to place their orders with union shops." So wrote Robert H. True, of Robert H. True Company, Limited, 539 Bienville street, New Orleans, when sending in twelve circulars written, designed and printed by his firm.

The method of appeal is varied. The initial circular frankly states its mission on the first page. "The Union Label. Its Meaning and Its Importance to Every Man." This, of course, is seldom good advertising because it "gives your story away." And the inside copy is somewhat impersonal.

The business man to whom it was addressed would be apt to feel that it really talked to somebody else. For instance: "Your modern business man realizes



Put it to the Brass Tack Test

That's Miller Saw Logic

MILLER SAW-TRIMMER CO.
PITTSBURGH

Thousands of print shops use a Miller Saw every hour of the day and swear by its prolific profits.

Other Thousands

Still chop slugs one at a time.
Still sandpaper cuts for type-high.
Still justify type and cuts with "dutchmen."
Still prefer to use brawn instead of brain.

A MILLER SAW
Thirty days free trial for the asking

Reverse side of one of a series of post-cards being sent out by The Miller Saw-Trimmer Company.

that coöperation is the life of trade. Particularly is this true of the coöperation within a business between the employers and the employees."

This does not ring with the directness it should. It lacks what we term the "you" appeal, that method of presentation which makes the reader feel that he or she has been singled out for attention.

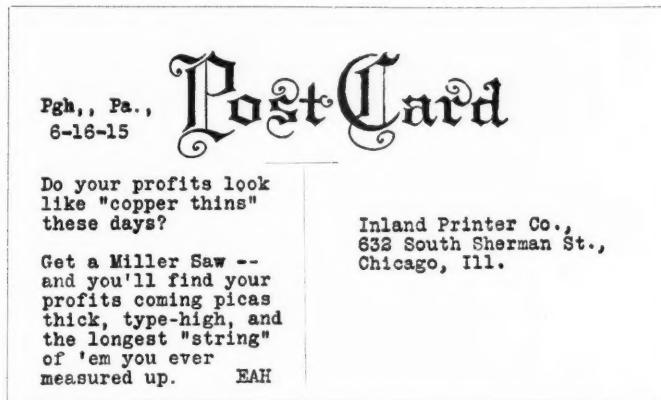
Mr. True attached a note to this piece, reading, "This was the first one, and is entirely too long. It was done before we made any sort of plan."

With an apology for differing with Mr. True, we believe that the fault lies not in the length of the circular, but in its impersonality. Typographically, it is very pleasing. From an advertising viewpoint it should have been broken up with headlines. Three

is distinctly noticeable. Do you expect people to jump right into your opening without being coaxed? If you do, imagine your favorite morning newspaper with nothing but straight reading-matter.

And your opening — the most important part of any letter or circular — is prosy. It lacks appeal — snap. Why don't you be more concise?

Now, as to the body of the circular: It's too general. It could well be a piece of literature for any one of a dozen different installing or rehabilitating concerns. Why not bring prominently before your prospect the *distinctive service* you have to offer?



Front of post-card sent out by The Miller Saw-Trimmer Company. The key-note, greater profits, gives it pulling power.

consecutive pages of ten-point leaded, without a single eye-arrester in the form of a display head, will weary any casual reader.

Mr. True excelled himself with the eight-page booklet reproduced, "The Brief Story of a Boy Who Made Good." What man could fail to at least glance this over? And because of the human interest, any man who started to read probably would finish. Applying Mr. True's own objection to this booklet, we find "the boy" booklet really is nearly as long as the union-label folder. There are 22 inches of 15-pica measure in the one; 26½ inches 12 picas wide in the other.

No. The secret of the success of "the boy" booklet is its appeal. Made interesting, its length is forgotten. But, Mr. True, what good point was served by hiding this most interesting cover from sight by an outer blank double flap?

Constructive Criticism on Circular Advertising Individual Electric Drive.

No reproduction of this circular is shown. But we believe the comments will be self-explanatory. They follow:

If you had something *absolutely new* there would be good reason for the outside pages telling your story — the very novelty would be sufficient inducement to investigate further. But with an article as old as Individual Electric Drive, a curiosity-arousal or an attention-getter is imperative if your circular is to be saved from the waste-basket.

On opening the circular the absence of a headline

Further, the wording all reads, *We do this, We do that*. Successful circulars or letters are those which forget "we" and substitute "You."

Don't overlook the fact that *you'll buy* only what will benefit *you*, what *you need*, what appeals to *your judgment*.

Considerable rearrangement of the entire circular is also necessary, in our opinion, to get proper sequence.

And where is the reading-matter leading up to a close — the talk that will make your prospect send the card back to you and will mean the beginning of real results?

An Effective Piece of Follow-Up.

Both sides of a post-card sent out by The Miller Saw-Trimmer Company, of Pittsburgh, are reproduced. This card is, of course, part of a campaign. Sent alone, it would be useless, because it does not tell enough, is not big enough to impress, nor does it call for action on the part of the prospect.

But as one of a series it is excellent. Human nature, as represented by the hurried, preoccupied business man, needs constantly "jacking-up" — reminding. So many calls are made on his attention that even the most startling thing loses its impression after a time.

That is why it is inadvisable, when a customer comes to you and says, "I'm thinking of getting out some advertising — a folder, or a circular, or something," for you to let him get out *only* that one piece.

We would not recommend anything less than six

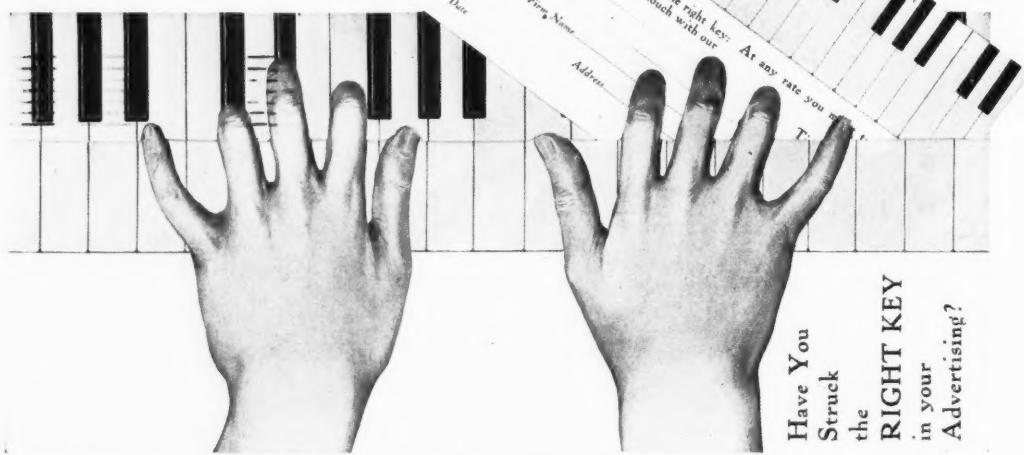
pieces, and we would strongly urge those being sent with not more than two weeks between each. And at least three should have some kind of return-card.

Because human nature likes variety it will be well, too, to have pieces of different sizes, styles and colors. A uniform campaign gives an impression of "stock stuff." Don't let the economy of its production swing you to its use. Its pulling power will be too greatly lessened.

But—and here we touch the fundamental—there must be one note of appeal right through. If you're advertising something such as the Miller saw, economy will be that key-note. Greater profits, expenses reduced, time saved—these will be the points to be brought out con-

The Woodward & Tiernan Printing Company, of St. Louis, is responsible for this pulling piece of literature.

H. Holden Clark, in charge of the company's "creative department," tells us that results from this circular were excellent. A feature about the returns was their promptness. And the tone of the replies was more than usually warm. Another interesting thing in connection with the folder was that about one-third of



A pulling piece of advertising literature by the Woodward & Tiernan Printing Company, of St. Louis, the returns from which were excellent.

stantly through your entire campaign, whether on broadside or post-card, by circular letter or by envelope enclosure.

Not, "what a fine-looking machine it is"; not, "how our experts labored for years to perfect it"; not, "our spacious factory has so many millions of feet of floor space." No—profits for the printer who buys it, the machine paying for itself within so many months, and after that being a veritable gold mine of production.

Should you be inclined to question whether people using either the written or spoken word miss the point, keep careful tab on your preacher at church next Sunday. Notice the chairman at your club when he gets up to introduce a speaker on the growth of plant life and concludes by referring to the increase in mortality among cattle in the Fijian Islands.

A Clever Conception That Pulled Well.

Frankly, now, when you look at the folder reproduced on this page, would you say it was a piece of advertising produced by a printer *for himself*?

Doesn't your negative answer indicate a lack of originality among the members of the printing craft—business men who should be foremost in clever advertising presentation?

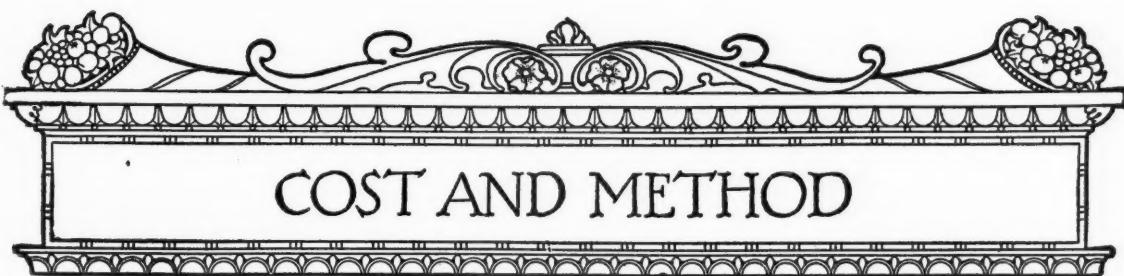
the writers made fun of the obvious discord. This gave Mr. Clark an opportunity to "come back" with the explanation that their pianist had not yet struck a chord—in fact, was trying to find the right key.

And then he followed with the convincing argument that as there is no "right" key for all melodies, so there is no "right" plan for all literature. The correct harmony for each particular proposition must be determined by acquainting oneself with the facts.

Mr. Clark is thoroughly satisfied that the campaign, of which this is one piece, is a winner. Later on, we hope to have the pleasure of reproducing and commenting on more of his creations.

A word of criticism: Why not put the wording, "Have You Struck the Right Key in Your Advertising?" between the two hands, parallel with the keyboard? It would be much more easily read.

MEN of strong minds, and who think for themselves, should not be discouraged on finding occasionally that some of their best ideas have been anticipated by former writers; they will neither anathematize others nor despair themselves. They will rather go on discovering things before discovered, until they are rewarded with a land hitherto unknown, an empire indisputably their own, both by right of conquest and of discovery.—*Colton*.



COST AND METHOD

BY BERNARD DANIELS.

The Estimate Problem.

The making of estimates is really a very serious problem to the majority of printers, both large and small, not so much as to the calculation of the various component parts of the job, though that is in itself quite a problem, as in the fact that most proprietors of printing-plants look on estimating as a means of securing business.

The question with most printers is, How shall I estimate so as to get the business? when it should be an entirely different proposition. They look upon the estimate as one of the vital factors in salesmanship instead of the check upon rash salesmen that it should be. With such printers the continual question is, How low can we afford to do this work; how much can we leave out of the estimate and get through without a loss?

Of course you are not one of these, but you know plenty of that kind of printer. You have special facilities that give you an advantage, and your composing and press room forces are all picked men who are faster than the average, and when you make a price to get the job you always make money on the job. Of course you do. So this warning is written for the other fellow and in the hope that you will buy him a copy of THE INLAND PRINTER and mark this article and send it to him.

There is only one correct method of estimating, and that is at the average cost per hour for the class of work required and at the average output of that class of work. The first step in estimating is to divide the job or analyze it into its component units or parts and find the average time for completing each part, then finding the cost of that time at the average annual cost per hour for that class of work. When this has been done for all of the units or parts of the job, the costs so found should be added together and will show the total cost of that job under average conditions. Then consider whether the conditions on the present job are average or unusual, and, if the latter, add enough to cover the unusual conditions. The figure thus found is the actual cost to you of producing the work, and were you to take all the work in your shop at such prices you would expect to just split even at the end of the year, which is not what you are in business for. So something must be added for profit; and here is the only place where salesmanship comes in; the better the salesman, the more likely he is to secure a reasonable profit—we say reasonable advisedly, for no really good salesman will rob one customer to make up the losses on the work of another, and no real salesman will knowingly sell goods at a price which does not contain a profit.

Therefore, the problem of the estimate resolves itself into a mere problem of careful bookkeeping in the cost-system department and careful figuring on the part of the estimator. It can never be a means of securing business,

but merely the watchman that prevents the wrong kind of business from getting into the shop.

This may be a new view of the estimate problem to some, but stop and think it over before again asking your estimator to figure to get the business. If he is worth his salt as an estimator, he will endeavor to show you the actual cost of production in your plant of the job in question and leave it to you to decide whether you want to work without a profit or not. If he will make any other kind of figures he is not a safe man to have in the office, for he can not keep record of the times he shaves a price to get the work so as to even up when the competition is not so keen, and you will surely be the loser.

How Much Profit?

This is the old, old question that has been asked ever since the cost system became established in the printing business. The cost system is showing many printers just what their output costs them with great exactness and they are learning to believe in its findings; but the cost system does not show, can not by any hocus-pocus be made to show, what is the correct amount to add for profit.

Market prices are spoken of as the guide to the right price by many writers and speakers on the subject, and their claim does receive some color of probability if we do not examine it too closely. It is easy to say: "We must meet competition and be governed by the prevailing market rates for the kind of goods we have for sale." It sounds philosophical and final. But is it?

Let us for a minute consider just what this so-called market price is, of what it is composed, how it was created, and how it is maintained. The market price is generally described as being the prevailing price for the character of goods or service that we are selling, and is said to be governed by the law of supply and demand. That is to say, some goods for which there is a great demand and a limited supply will be sold at proportionately higher prices than the same goods when there is a limited demand and an unlimited supply. This is only partially true, and applies mostly to goods of the lowest grade in their respective classes. Other goods in the same class but of superior quality are sold at higher prices than the majority of the goods on the market, even though there may be a large surplus over the demand. This increase of price may be as much as fifty to one hundred per cent higher than the average market rate. This is notably true of goods where the artistic sense is used in their production or decoration. Still other goods are forced to a high price by artificial means of restricted competition and price-fixing. Many are sold dangerously near the cost line or below it through ignorant competition, and this latter applies to probably a third of the so-called market prices. It is particularly the case in goods made to order in small quantities.

Printing belongs in the second class, where the art sense will increase the selling as well as the real value; though a large part of it is found in the last class because the major portion of it is sold dangerously near cost through ignorant competition. Of course, if every printer had a cost system there would be less of the latter, but some are too foolish to have one. For, to paraphrase Holy Writ, "The fool (poor) ye always have with you"—and, for all that, he is generally poor, too.

The market prices for printing at the present time are too low; they do not include sufficient profit. This condition can be remedied by a systematic method of profit-adding. In making prices, most men now add more or less, according to what they think the customer will stand, and have no real method of deciding what profit they are entitled to on any particular job. Most printers' organizations recommend the adding of from twenty to thirty-three and one-third per cent to cost, as found by the records or estimated, and this would be correct if scientifically done after finding the real cost. But the trouble is that each organization names one rate for all work, or says, "Add for profit not less than — per cent," naming a fixed figure for all classes of work.

Suppose you have done a thousand dollars' worth of work, what is the amount that you should add for profit? That depends entirely upon the class of work. If it is only low-grade temporary work, such as is issued by patent-medicine concerns, or cheap booklets or circulars, or business forms on common paper in large lots, such as railroad bills of lading and similar warehouse receipts, the minimum profit should be added, and that should be fifteen per cent of the cost of production—the total of all costs including overhead and selling, and carrying the storage where such is required. This allows a net profit of twelve and one-half per cent on the selling price, and the printing business should not be attempted on a closer margin than this.

Now, suppose that cost of a thousand dollars represented a high-grade catalogue—a job that must actually sell goods and that would not be repeated too frequently. One that must have some artistic value to attract attention, and one that many printers could not produce at any price. Then the right addition for profit would be one-third of the cost, which would give a net profit on the selling price of twenty-five per cent, which is no more than enough on such work.

These are the two extremes, and will give some idea of the feelings of the writer upon the subject of profits, and while they may be new and even startling to many, a little careful study will convince you of the soundness of the argument. The only difficulty in putting it into practice is the difference of opinion among printers as to what should constitute the different classes and grades of printing that range between the highest and the lowest. But even this can be fully taken care of by some such classification as we find in the present presswork scales of the various organizations.

There will be no trouble in recognizing the lowest class, though there may be some who will want to make the amount added for profit one-eighth, or twelve and one-half per cent, instead of fifteen; but this would allow only a net profit of eleven per cent, which is not enough.

It is only in the higher grades that the personal equation or judgment of quality will interfere, and really the highest grade almost stands as distinct as the lowest, if not more so, for really fine work has a personality of its own, so to speak, that stands out and is recognizable even at a casual glance.

There should be about five classes recognized, and it

would be easy for the organizations to designate what should be included in each case. For instance, the lowest class would contain dodgers, cheap labels, envelopes, tags, low-grade booklets and circulars, cheap forms, sales-books, etc. The next grade would naturally contain the ordinary cards, bill-heads, letter-heads, circulars, general commercial work and ordinary catalogues illustrated with line cuts. The third class would cover the medium-grade work in catalogues and commercial literature where fairly good printing was required in one or more colors, and would be by far the largest class. Next would come highly illustrated catalogues, where special care would be required and high-grade coated papers or other fine stock used, and all the better grade of advertising matter that must have the "punch" of attractiveness in it. The last and highest grade would contain only those exceptional jobs which every one recognizes as something out of the ordinary and worth almost any price that the maker may ask because of their superior excellence. These latter are few and seldom, and may well pay a larger profit.

How much profit? Well, suppose the lowest class were priced at an addition of 15 per cent to actual cost; the second class by the addition of 20 per cent; the third by adding 25 per cent; the fourth by an addition of 30 per cent to cost, and the highest grade by the increase of one-third, or 33½ per cent, on the total cost.

Most of the business would fall into the first three classes, and only a fraction into the fourth and fifth, and the printer who kept well within his class would make more money than he now does with his haphazard pricing and trying to do all kinds of work. Buyers would soon learn to grade their work and their printers so that there would be much less friction than at present. And printers, too, would grade their customers so that real competition would also be reduced to those who actually were equipped for the class of work that a customer had to give out.

If any of our readers have ever tried out a similar scheme, or have any ideas concerning such a method, we should be glad to hear from them.

Who Gets the Benefit?

The present system of prices in the paper-trade leads to an uncertainty on the part of the printer, especially the smaller houses, as to what is the right price to charge the customer for the stock used on his job. It is well known that some printers with a better credit can buy a little cheaper than their fellows who have been somewhat careless about building up that essential to a successful business career. The question then arises as to whether the customer is entitled to the advantage of that better buying facility of the printer beyond the better and quicker service that the paper-house will always afford its preferred customers.

Then there is that other question of "job lots." How far is the printer justified in giving his customer job lots on his work without notifying him of the fact, providing, of course, that the stock is perfect and of the quality submitted in the dummy, and how much of the benefits of such saving purchases should he give the customer when he does make an allowance?

There are two ways of looking at this question—or perhaps we should say these questions and treat them both together. In the first place, the printer who expects to be successful must give his customer service and charge him for it at a profitable price. If he can produce a piece of work for less than his competitor, and adds a fair profit to his cost of production—his full cost, not a guess or gamble—he will be doing justice to both himself and his

customer; but if he simply uses his discounts or better buying facilities to destroy the established values of standard goods, he is wronging the whole trade as well as himself.

It is a generally accepted theory that a man is entitled to a greater profit if he can make it without increasing the market price of his wares. If this were not so there would be no inducement for invention of better machinery to increase production, or for the working out of better methods of handling to reduce cost.

There are two important factors in this proposition. First, if you can not produce your goods so as to sell at the market price and secure a profit, you must either reduce

price because you either know or think that you can buy better than your competitor is not good business and is altogether wrong in principle.

This question comes up from time to time in various forms, and while it would be difficult to make an absolute decision on the subject of "How much should we allow the customer?" it is safe to say that he is only entitled to fair treatment and the actual goods he has been promised. If the market conditions had changed since you received the order at a fixed price, so that you had to pay more for the stock or for wages, the customer would be very apt to decline to pay an increase; therefore, why should he receive any benefit due to a decrease in price that was not



VIEW OF MANHATTAN ISLAND, NEW YORK.

Photograph by International News Service.

your cost by better buying or better management in your factory or store, or you must stop selling that particular line of goods and take up some other more profitable one. Second, you are entitled to as large a profit as you can make on your goods at the market rate. It is the fact that these two propositions are always at work against each other that protects the public against unfair prices.

This being the case, a printer who receives an order at a standard price, or as the result of a competition, and who can buy the right stock at a lower rate than his competitor, is entitled to keep the additional profit. The only case where he would not want to do so would be where the competition was very keen and he felt that the giving of his legitimate profit would be a means of getting the order. That means a competition on price only, and such competition is seldom productive of profit to the successful bidder, or of benefit to the trade at large.

The only correct way to figure is to ascertain the total cost to you of the work and material, not forgetting the hours of service that may be necessary in planning the job and making estimates and dummies and selling the goods, and to this total add a fair profit. Then your ability to buy better becomes an asset and a business-bringer in a legitimate sense. To merely cut off a certain part of the

due to any act of his and of which he would probably know nothing if his printer did not so foolishly tell him.

One more point, and then we are done with this subject. Is there any reason why printers should endeavor to reduce the total amount of available business by reducing prices, either before or after the order is placed? We all know that the amount of advantage in price that one printer has over another is infinitesimal when applied to one job; and we all know that any lot of paper that is sold very much below the market price is likely to be imperfect in some way, else it would be sold at regular rates.

Taking all these things together, it would seem that the printer who offers a low price because he can buy the paper cheaper is really misrepresenting things to his customer and can not under such conditions give that service that is necessary to satisfactory dealings and continued patronage.

Estimating on Blankwork.

"What is the best method of estimating the cost of printed blanks and those that are printed and ruled?" asks a reader of THE INLAND PRINTER in a medium-sized city in the Middle States.

This is more than an ordinary query, as he encloses samples of a ruled and printed blank of very intricate

pattern, a printed blank with considerable brass-rule work, and a closely ruled design printed from an engraved plate.

Perhaps it would be instructive to some of our readers if we were to survey the whole field of blanks and explain the different classes and give a few recommendations as to the manner of handling the work required for producing them.

There are really five methods of making blank forms such as are used by business men and others for tabulating records and facilitating business operations, and each is particularly desirable for certain kinds of results in the finished product. They are as follows:

The pen-ruled form produced on the ruling-machine.

The combination of pen-ruling and printed rules.

The form produced entirely with printers' rules.

The wax-engraved form.

The photoengraved form.

The selection of the proper kind will depend upon the character of work the blank is expected to perform, the size of the edition, the necessity for placing economy before beauty in the finished result. For instance, the carefully made pen-ruled blank has about it a certain elegance that is attractive to the eye and a distinctness that makes its use much easier than the other kinds, but if the pattern is intricate the cost will be higher in any but small editions. On the other hand, a simple ruled pattern is cheaper than a job set from brass rule in small editions.

Taking them up in order as above, a pen-ruled blank must go through the ruling-machine at least twice for each side of the sheet that is ruled; and with an intricate pattern in which there are a number of short columns with down lines stopping at various lengths, and several cross lines beginning and stopping at different places, the number of handlings increases, until some particularly intricate patterns require as many as eight runs through the machine, notwithstanding the fact that the modern ruling-machine has attachments which enable it to make several stops and lifts to the run. Such patterns are quite expensive and care must be exercised in estimating on them. The correct way to estimate on such work is to carefully study the pattern or copy and decide which lines may be ruled at one time and make a memorandum of them, then figure the number of settings of the pens and machine that are necessary, allowing plenty of time for each. Then find how many sheets or reams there are to be run and multiply them by the number of runs and thus get the running time, which should be added to the make-ready time already found.

In setting up the pens for an ordinary pattern it is safe to allow half an hour for the first or horizontal setting, provided it does not contain more than twenty-five pens, and about two minutes for each additional pen. The down lines will require a little more time, and it is better to allow a half-hour for the first fifteen pens and three minutes for each additional pen. When an intricate pattern requires the use of two or more bars and an underlift, extra allowance must be made for setting these, and the minimum preparation should be three-quarters of an hour. Each additional setting or make-ready will require the same time. The speed of running will vary with the size of the sheet, and it is safe to figure on running the machine at a speed of about thirty-five to forty feet per minute.

The average cost of running a ruling-machine, according to records collected from all over the United States and Canada, is from \$1 to \$1.08 an hour, with an average of \$1.03, and it should be sold for at least \$1.25 per productive hour.

When a blank has a number of stopped lines in one direction, especially when they are down lines, and it is desired to reduce the cost of production, it is customary to rule the faint lines and the colored head-lines — that is, the horizontal lines — on the ruling-machine and to set the rules for the down or perpendicular lines from brass rule and print them with the type-matter. This does not give such a handsome job, but it reduces the cost by one or more runs of ruling, and this is considerable if the edition is a large one. In such cases it is customary to also include any short lines at the top of box headings, and heavy lines for totals, in the type form, thus reducing the ruling to the simplest setting of the pens, of about thirty minutes, and the quickest kind of running through the machine, often as high as fifty feet per minute. This method is also useful where there are several changes of ruling in the down rules while the horizontal lines remain the same on a series of blanks, even though there is only a short run of each. On a very short run and a simple pattern the pen ruling will often prove the cheapest, as composition takes longer than setting ruling-pens and the rate per hour is not so widely separated in shops making a specialty of blankwork.

The third method is the form produced entirely from type and rules, and this divides itself into two classes according to the size of the edition to be printed. If there is only a small edition, it is generally cheaper to set the horizontal rules and the type in one form and the down rules in another form and print them together by two impressions. When the edition is of a moderate size but a small sheet, it is still the cheapest way, because the paper can be so cut as to print the two forms together, side by side, and complete the pattern by turning the sheet and making a second impression, thus making as many impressions as there are copies of the job, and on very small forms like index cards it is possible to double up and still obtain the advantage of this method. This method has another advantage in that it gives continuous rules and makes a better looking job than when the work is set with labor-saving or cut rules. In estimating on such work, you will find that the two forms will usually take three-fourths as much time to set as to set the full form with type and rules in one page. A good compositor accustomed to such work should be able to set about eighteen square inches an hour of the finished blank, unless the headings are in very small type or there are numerous columns of detail running down, in which case he would not set more than twelve to fourteen square inches an hour.

The complete setting of the whole blank will be found necessary where the edition is so large that it is necessary to double up to reduce presswork. In this case the estimate must provide for the necessary time for composition according to the size of the type and the intricacy of the pattern, but it is seldom that a figure of eight or nine square inches an hour will not be correct. Allowance in such cases must also be made for lock-up for the foundry and for electrotyping, according to the number required and the size.

As blanks set from type and rules according to the third method just described are apt to show the joints of the rules, and as in very close ruled and intricate work it is difficult to get the exact width of columns desired, a better method was sought and is found in the so-called wax-engraving process by which most maps are engraved. In this process the lines of the ruling are cut into a thin layer of wax which is carefully prepared on a steel plate and the type-lines impressed in their proper places, therefore there is no necessity to vary the width of the columns from

the design and the lines can cross each other freely and show no breaks. When the engraving is completed, the wax is built up in the open spaces just as the electrotyper builds up the blank spaces in a mold for electrotyping, only much more carefully, and an electrotype is made from the wax engraving. This electrotype becomes the original, or pattern, as it destroys the wax engraving in the making. By this process the finest lines and the most intricate design can be faithfully reproduced. From this original the actual printing-plates are made by the usual electrotyping process and the printing is a simple matter.

The wax process has only one competitor for quality, and that is the steel or copper plate process, which is so much more costly as to be out of the question.

The cost of wax engraving varies according to the intricacy of the pattern or design, and ranges from twenty to fifty cents a square inch.

The last process with a commercial value for reproducing blanks is the etching in relief or photoengraving process. In this case it is necessary to have a black-and-white drawing of the desired blank, preferably of a larger size — say one and a half times or twice as large as normal — which is placed in the hands of the photoengraver and from which he makes a zinc-etched plate. The result depends entirely upon the care with which the drawing is made, as every imperfection will be reproduced, but if carefully made it will be better than the ordinary rule-set job in which labor-saving or cut rule is used. In order to save cost and to secure better lettering — that is, more uniform and regular — it is customary to set the lettering for such work in a size of type to conform to the scale of the drawing and pull press proofs which are pasted into the proper places and the whole photographed together. With a really good drawing this class of work looks very good, but it is not possible to produce as fine or as clean lines as in the wax method, and, owing to the roughness of the etching, it does not electrotype as well. The cost, however — that is, the saving in first cost — often causes it to be used for commercial work.

The work by this method should be estimated as containing the following items of cost: The original drawing, the composition and proof of the type-lines, the etching, and the electrotypes. The drawing is the greatest variant in this case and will average about five cents a square inch, including fixing in the type proofs; the actual engraving is usually sold to the printer at ten cents a square inch; and the whole thing should average about twenty to twenty-five cents a square inch for the original.

On very ordinary work it is possible to set the type to exact size and position required, pull a proof on a sheet of heavy ledger paper and have the required lines drawn in on this and then reproduced same size. This does not give as sharp and good results, but is often used because it is cheaper, the artist using less time.

Now as to our estimating on blanks. We must first decide which of the above processes will prove the best for the work in hand, decide on the cost of that, then put down the necessary lock-up and make-ready, the running and ink, the cutting and packing and delivery, not forgetting that in many cases the stock is the most important part because many blanks are printed on stock that is high-priced for the reason that they are intended to be preserved for future reference; and in figuring the stock, put in enough to allow delivering full count after the spoilage is taken care of. And, most important of all — look over the estimate carefully after you have made it, and add a fair profit. You had better lose the job than lose your profit.

Written for THE INLAND PRINTER.

BOOKBINDING LABOR-COST.

BY A. M. HUGHMARK.



N estimating a job that has to pass through one or more operations in the bindery, it is absolutely necessary to know the exact number of these operations. This is not always as easy as it may seem; for example, sheets may have to be trimmed — which means jogging, also — on one side before they can be folded on the machine.

Thick saddle-wired books may have to be smashed before they can be trimmed. On certain classes of work the backs may break out in trimming. In lining up fly-leaves, glue may have to be used instead of paste, and then again it may be necessary to use board driers or press-nipping. These are only a few of the things sometimes unforeseen by even the most experienced estimator.

Next it is essential to have reliable figures on labor and output by the hour, and in that way compute a rate for each one thousand units, where piece-work prices, if such are accessible, do not fit the conditions. Having the record of one similar job that has passed through the shop once is of little use, as different conditions governing the routine may arise. In no other department does the price of labor vary so much. Then, too, the efficiency of girl labor can not be counted on in advance, because when the expert operator or worker is most needed it may be necessary to put a substitute in her place. The particular machine that could be run to the best advantage on the job may be loaded up with work of greater importance. Then, again, a job may run along smoothly during a busy season, while the next time it is received in the shop may be during a dull time when, even with the best supervision, it will lag here and there.

In view of these facts, and the seeming lack of unanimity or knowledge among printers as to binding costs, the following figures on operations, listed alphabetically, have been compiled from averages and not from any single job. This means that these figures cover operations run on the same classes of jobs under all kinds of conditions such as may occur at any time in any shop having suitable equipment, and run in an efficient manner.

The figures given are for *labor only*, without either department or general so-called overhead, which of course must be added in order to get cost. This, however, varies in different localities and shops, and, therefore, it is better if each one who wants to use these figures add the percentage necessary for shop cost. This, of course, should then be used in estimating as well as in figuring the finished products.

Materials.

The materials that enter into a job can be figured to a certainty by any one who has any experience and is careful in detail. It will only be necessary to mention some of the things that usually are classed as merchandise:

THREAD ON SEWED BOOKS.— Each spool of thread costs so much a yard, and a book requires a certain number of inches to each section.

WIRE.— Any jobber or manufacturer will furnish a table giving the number of staples of all sizes and gages of wire to the pound.

SUPER.— Can be figured by the yard, and lining-paper for book backs by the sheet.

GLUE.— The number of ounces of dry glue melted in a pot, and the number of units over which the glue will spread — pads, covers or books — can be learned without much trouble.

PASTE.—Having the cost of either the flour or the barrel of paste—we will say, for an illustration, that a barrel holds twenty-two tubs for the bench—the number of tubs, or the portion of one tub, used on a job is all that is needed.

Cord, twine, wrapping-paper, size and colors for edges can all be figured out and a list compiled covering all such merchandise, and then this applied to each one thousand of the product.

LEATHER.—The safest way to figure leather is to take three or four, or even a dozen, sides and try out by laying on patterns of the actual size. Cut these three, two and one on, placing them on the skin to the best advantage, avoiding holes. These sides, with their aggregate of square feet as marked on each side, giving a certain number of pieces, will form a reliable basis upon which to figure.

The same system can be followed for figuring out straps, ends and fronts or backs for standard sizes of blank-books, and then add or deduct according to the variation from these standards.

Operations.

BLANK-BOOK MAKE-UP AND SEWING.—Average time, 18 to 24 sections an hour. Make-up only, 80 sections an hour.

BLANK-BOOK FORWARDING.—In one-dozen lots, 540 to 660 pages, three-quarters canvas cover, index in front, paged: Finish, each, 2 hours; forward, each, 2½ hours; paging, each, ½ hour; make-up, flat-opening, each, 1½ hours.

Forwarding full canvas, tight back, blank-books in lots of not less than 50, one-half hour to each book when taken from sewing-bench or machine. Size folio, 200 pages.

BADGE STAMPING IN GOLD.—\$3 per 100, including cutting of ribbon.

BEVELING BOARDS.—Three sides (machine), \$2.20 to \$3 per 1,000 pairs, according to size and thickness, or 2½ to 3¼ hours for each 1,000 single boards.

BOXING and tying or fastening with cord or paper straps around each, 19 books an hour.

BANDING CARDS in 100's, paper strip or rubber band, 500 cards for 1 cent.

BUNDLING MACHINE, 2½ cents a bundle, or 3½ cents for each 1,000 signatures from folding machines.

BLOCKING and cutting apart tabs, 8½ by 14 basis, in 100's, 225 tabs an hour (this does not include machine-cutting).

BLOCKING, including counting, cutting and inserting boards, gluing and cutting pads apart, averages 46 pads an hour, 8½ by 14, if run single.

CUTTING SHEETS into 8, 12 or 16 parts, 3 cents per 1,000. With one trim-off, 5 cents.

Cutting two-up, folded sections, per 1,000, 5½ cents.

CUTTING SMALL CARDS from sheets, 50 or 55 to sheet, 250 sheets to each lift, 1 cent per 1,000 cards. With extra trim-off, 2½ cents.

Hand work on card-cutter, average 650 cuts an hour.

COUNTING, JOGGING AND INSERTING BOARDS, in 28 by 34 inch or larger sheets, boys or girls, 1,000 sheets an hour.

Cutting the above, 28 by 34, into 8's, 3½ reams an hour.

Cutting 33 by 45 into 15's, 3 reams an hour or 2 cents per 1,000 pieces.

CHECK BINDING, in 500 lots, average time work, 8½ cents a book, sewed, leather backs. Cut flush, cloth backs, \$3.40 per 100 books, 8 by 13, oblong, side-wired.

CLOTH-JOINT END-PAPERS.—Making, \$2.50 per 100 pairs, (5¾ hours).

CLIPS ON CIRCULARS.—Average time for girls, 800 an hour.

CARTONS, inserting books in, average time for girls, 80 an hour.

COVERING SIDE-WIRED BOOKS.—From 6 to 25 cents per 100 (girls' rate, 25 cents an hour).

Sewed books, 10 to 35 cents, according to size.

Side-scored covers, glued down on the sides, 6 by 9, 80 pages, 35 cents per 100.

CUTTING BINDERS' STOCK.—For not more than 3,000, cloth and boards (rotary board-cutter), \$5 per 1,000 covers. Not over 5 by 8, board and cloth, for not more than 1-inch backs. Stock for 9 by 12 books, 16 hours, \$7.50 per 1,000 cases. These figures are correct when cloth cuts to advantage without slitting. The average stock-cutting, including super and lining, will cost \$2.50 per 1,000 cases in quantities over 5,000.

Cutting of leather for memorandum books, \$5 to \$6, and sponging, \$2.50 per 1,000.

Cutting boards, leather and paper, for half-bound books without corners, \$10 per 1,000.

Men's work, where not otherwise specified, figured at the rate of 44 cents an hour.

DRILLING HOLES IN CATALOGUES.—With hollow drills, average time includes sharpening and changing, 500 books an hour, two books at each operation.

DRAWING BENCH-SEWED BOOKS OUT ON CORDS.—\$2 per 1,000, or 150 books an hour.

EDITION BINDING.—All operations included under this head are covered by piece-work scales issued by the various local unions. In some localities there are similar scales covering female labor, but these are mostly based on regular work for standard sizes.

EXAMINE AND BOX.—Two books to the set, in one box, sealed for shipping, \$10 per 1,000 (17 cents per hour rate).

EMBOSSING.—Heavy, three hours to 1,000, including counter and make-ready, for quantities of not less than 3,000.

Ordinary embossing averages 500 impressions an hour, and if the run is 10,000 or over, make-ready and upkeep of counter can be figured in the 500 per hour output.

FASTENERS.—Brass paper-fasteners, inserted and clinched over burrs, \$1.50 per 1,000. Without burrs, \$1.25 per 1,000 (this means books inserted into loose-leaf covers at 17 cents per hour rate).

FOLDING.—Machine-folds; where three or more machines are run, the labor will average 6½ cents per 1,000 single folds. That means that if two eight-page folds are made from one sheet, it counts as four folds; or if two thirty-two's, eight folds; two sixteen's, six folds, and so on. Average machine-hour output, 8,100 single folds. This includes average idle time on each job folder.

Hand folding, 10 cents per 1,000, one fold. When bunched, 15 cents for cover-stock, or two-up, 25 cents for two folds, 35 to 75 cents for three folds, according to size, thickness and register of folding.

Odd Folding.—Accordion folding will average 17 cents per 1,000 single folds.

Map folding, 5 or 6 folds, will average \$1 per 1,000 folds.

FOLDING OVER FLAP, fold two-up, up to 22 inches, 65 cents per 1,000 (at rate of 20 cents an hour).

FOLD OVER FLAPS and fasten strings on patent-fastener envelopes, \$1 per 1,000.

FORWARDING LAW BOOKS.—Two slips laced in and supered, spring-lined backs, sheep or buckram covered and heads set, backs banded, 45 to 65 a day, according to thickness and size. Piece-work price from 5 to 9 cents each. All stock furnished cut and books trimmed.

Full or half bound skiver, bock or cowhide, plain edges, will run from 6 to 9 cents a copy. The same with gilt edges

and silk head-band, 8 to 11 cents; calf, 8 to 15 cents. The sizes here included are from 6½ to 12½ inches long and 1½ inches thick. Oblong books are measured the longest side of board.

FLEXIBLE CLOTH COVERS CUT FLUSH on single-section books having a cover-stiffening pasted on each side, then cloth glued and drawn over, books press-nipped complete, \$5 per 1,000 on piece work; time work averages \$7.50 (at rate of 44 cents an hour).

GATHERING.—Single leaves, 6 by 9, averages 1,800 an hour. Single leaves, 12 by 21, averages 14 cents per 1,000, or 1,400 an hour. Single leaves, folio, averages 31 cents per 1,000, or 700 an hour.

Gathering sections, 16 pages, 6 by 9 inches, 3,000 per hour (at rate of 20 cents an hour).

GUMMING.—16½-inch lengths, two girls, averages 635 an hour, or 65 cents per 1,000. In 11 or 12 inch lengths, 42 cents per 1,000 (girls at 22 cents an hour).

GLUING UP END-PAPERS on projecting paper-cover catalogues, around the edges only, girls at 25 cents an hour. Books average \$4.60 per 1,000. The same work done by men at 43 cents an hour averages \$5.80 per 1,000.

HALF-BINDING, tight leather back, cloth sides, no corners, forwarding about one-half hour each in lots of one dozen. Make up and sew 200 leaves on above, 35 minutes for each book.

INK STAMPING book-covers for hard binding, 400 impressions an hour, including changes of stamps and the necessary handling of the covers in bringing them to the machine and stacking them after printing.

INTERLEAVING.—55 cents per 1,000 leaves, or 500 an hour.

INSERTING.—6 by 9, 16 or 32 page, into cover, 2,350 an hour. 3 by 12, two-up, 32-page, into cover, 1,550 an hour. Two sections, 16-page, into cover, 10 by 13, 1,000 an hour, at 30 cents. Inserting one piece into envelope and flap turned in, 27 cents per 1,000. Stamped, 70 cents per 1,000. Inserting one sheet, rolled, into tube, \$1 per 1,000, at 17 cents an hour.

INDEX tabs pasted around edge of book leaf; girls' time averages \$1.50 for 1,000, at 20 cents an hour. Index-cutting by hand, \$1.80 per 1,000 cuts. Index in front of blank-book, complete in one-half hour with gothic tabs.

JOINING two leaves to make a four-page super, royal size leaf, ledger paper, 24 hours to 1,000 leaves.

LABELING AND BANDING packages of pamphlets (label pasted on the edge of package), ¾ cents per dozen packages (at rate of 17 cents an hour).

LABELING BOOK BACKS, with stamped leather titles, polishing and varnishing same, \$1.80 for each 100 books, two labels on each book.

LAYING UP FORMS for gathering (boys' or girls' work), 3½ to 5 cents for each 1,000 signatures.

LETTERING, per line, 3½ cents; in quantities, 48 cents an hour.

LACING SIDE-STITCHED BOOKS, punched with four holes, cord laced through holes and around the back at each hole, bow-knot tied at the top hole, 60 cents per 100 (3 hours).

NUMBERING.—Checks with stubs, 1,000 single numbers an hour, power machine. Hand numbering, 750 numbers an hour.

Straight or consecutive numbering, 1,300 to 1,600 an hour.

Column numbering (one number to each line on the page), 750 to 800 an hour.

Figuring labor cost only, it will run 20 cents for consecutive, 25 cents for check and ordinary paging, 33 cents for column numbering, and 75 cents for policy numbering

where sheet has to be numbered in two places on the front and once on the back.

PRINTING IN FIGURES OR LETTERS BY HAND IN BOOKS.—Opening up or finding place, \$1 per 1,000 (5½ hours girls' time). Erasing, \$1 per 1,000 (4½ hours girls' time). Printing in, \$1.70 per 1,000 (7 hours girls' time).

PRINTING IN ONE LINE IN EACH BOOK.—Man lettering only, 230 lines an hour (no changes). Girl opening and closing, 185 books an hour.

PASTING LABELS on tubes and tying up, \$2.50 per 1,000.

PADDING.—Jog up and glue, 3½ cents per 1,000 leaves. Glue up only, 2 cents per 1,000 leaves. Counting, single (embossed enamel), 8½ cents per 1,000 leaves. Counting, 8 to the sheet, in sets of 30, 4½ cents per 1,000 leaves.

PASTING UP CATALOGUE END-LEAVES, man and boy, 185 books an hour, large size and enamel paper. Ordinary catalogues, 25 cents per 100, 200 an hour.

PAGING small, narrow 100-page books, 35 cents per 1,000 pages, 725 numbers an hour.

PHOTOS MOUNTED ON MUSLIN, single pieces, \$3 per 100.

PUNCHING.—Power machine, 8,500 leaves an hour. Cards, 3,100 pieces an hour.

Books of 72 to 100 pages can be punched with four holes. Books of 144 to 200 pages can be punched with two holes. Single books can be punched at the rate of 700 an hour, or, if punched twice, 350 an hour.

PERFORATING.—Rotary, 11 cents a ream each feeding, for long runs; 1,350 sheets an hour (not jogged).

Perforating jobs, setting machine and running, 400 sheets an hour each way.

PACKING.—Average, 500-pound case, 45 to 50 cents. Average time, 1½ to 1½ hours.

PASS-BOOKS.—Covers lined and books covered, 16½ hours to 1,000 books.

PASTING STICKERS across printed pages, 65 an hour.

ROUND-CORNER CUTTING.—Foot-power machine, 300 cuts an hour.

RULING, 1,250 sheets an hour average on long runs, including time for setting machine. Faint-lining, 3 reams an hour. Average setting time, 40 minutes, except for intricate patterns. Average unit and box head down-line setting, 1¼ hours.

REINFORCING COVERS, cotton strip in center of cover, 7 to 10 cents per 100. Reinforcing books, two sides, 14 to 25 cents per 100 books, according to thickness. Cotton strips pasted on single covers to serve as reinforcing joints for side-wired books, 8 cents per 100 single covers (girls' time at 22 cents an hour).

SEWING.—Machine, revolving-arm style, average, including stops for oiling, cleaning and necessary attention to machine, 2,025 sections an hour. Single-arm machine, for large sheets with tape attachment, 1,300 an hour. (These figures are based on the work of operator and helper).

Hand-sewing, two-on, four cords, 250 sections; three cords, 300 sections. Straight across, three cords, 200 an hour.

The above is on folded sheets. An ordinary bindery girl not used to sewing will do about 100 an hour.

Hand-sewing, labor cost for inexperienced girls on cut sections, \$3.10 per 1,000 (at rate of 20 cents an hour); for experienced girls, \$1.60 per 1,000 sections (at rate of 27 cents an hour).

Sawing out for strings, 75 cents per 1,000 sections.

STRINGING, tying loop in 9 by 12 catalogues, 160 pages, 325 an hour. Soft cord, 1 hole, 40 cents per 1,000 up. Hard cord, 1 hole, 80 cents per 1,000 up. Hard cord, 2 holes, \$1.20

per 1,000 up. Soft cord, 2 holes, \$1 per 1,000 up, in cards or pamphlets.

SILK STITCHING, hand work, 18 cents per 100 for single sections, or 20 cents if squared into cover, 25 to 27 cents with bow-knot, and 30 cents with cord and bow-knot; increase in proportion to thickness and size (rate, 22 cents an hour).

SINGER SEWING-MACHINE STITCHING, \$1.20 to \$2 per 1,000 single sections (27 cents an hour).

STRIP BOOKS with cloth around the backs, 9 by 12, 160 pages as basis, man, 200 books an hour, piece work.

SMASHING, on Seybold compressor, 117 bunches an hour.

TRIMMING.—On Seybold duplex machine the average output is 47 to 78 bunches an hour, including changes of knives. This also includes the time required for the operator to bring up the work to be trimmed, but does not include time for taking the trimmed work away. As this machine cuts two bunches at one operation, it means that 23½ to 39 operations are performed in an hour. The thick-

having a printed panel or gage to follow, \$1.40 per 1,000. Calendar pads on backs, \$1.30 per 1,000. Unmounted photos, four corner tips, \$3 per 1,000. Color-prints in blanked panels of cloth covers, \$4 per 1,000. Color-prints on cover-paper mounts, across top only, \$1 per 1,000 (this work figured at the rate of 23 cents an hour for girls).

TYING RIBBON Bow in 3 punched holes, side or saddle, requiring ½ yard of ribbon, \$3.80 per 1,000 (at rate of 23 cents an hour).

TEARING OUT ONE LEAF, sewed books, leaving a stub, \$3 per 1,000 (at rate of 20 cents an hour). Four-page from saddle-wired book, \$1 per 1,000 (at rate of 17 cents an hour).

TEARING OFF COVERS on saddle-wired book, 25 cents per 1,000 (at rate of 17 cents an hour).

TAKING OUT inserted four or eight page, three times the inserting price.

TIPPING UP BOOKS FOR GILDER (partly gluing the backs), \$5 to \$10 per 1,000, average-size books.

WIRE-STITCHING.—Figured on the basis of two ma-



THE FAMOUS WAIKIKI BEACH, HONOLULU, HAWAII.

Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

ness of the bunch depends on the size and quality of paper, and whether side-stitched and covered or sewed books are trimmed. As a rule, an operator will bunch up as much as he can grasp.

The following figures will show the range and number of units to the bunch:

8-page, 150 copies to the bunch, 47 bunches an hour.

12 or 16 page, 100 copies to the bunch, 56 bunches an hour.

36-page, 75 copies to the bunch, 51 bunches an hour.

172-page (exceptional), saddle-wired, small size, 40 bunches an hour (15 to bunch).

¾ inch thick, side-wired, 47 bunches an hour (8 to bunch).

¾ inch thick, side-wired, 50 bunches an hour (6 to bunch).

1¼ inches thick, sewed and smashed for hard binding, 78 bunches an hour (4 to bunch).

TRIMMING ON CUTTING MACHINES.—5,000 8 or 16 page pamphlets an hour. 1,600 64 or 72 page pamphlets an hour. Sewed books, 240 an hour, 6 to the bunch, when swell in the back necessitates the trimming of the front by itself and the top and bottom cuts in one operation. In this manner two operations are made to each bunch of 6 books. Number of cuts per hour, 80. This includes the necessary handling of work to and from the machine.

TIPPING, regular piece work, 40 cents per 1,000 for one pick-up. On cloth-striped covers for side-wiring, 70 cents per 1,000. Pictures on mounts (9 by 12) with fish-glue,

chines, with two girls each and one girl to bring up work and jog from the machines:

Single section in cover, 21 cents per 1,000 copies, two staples in each copy.

Single section in cover, two-up, 19 cents per 1,000 copies, two staples in each copy.

48 to 76 pages, 37 cents per 1,000 copies, two staples in each copy.

Two sections and cover, 24 cents per 1,000 copies, two staples in each copy.

Projecting squares, 40 cents per 1,000 copies, two staples in each copy.

Maximum thickness, 71 cents per 1,000 copies, two staples in each copy.

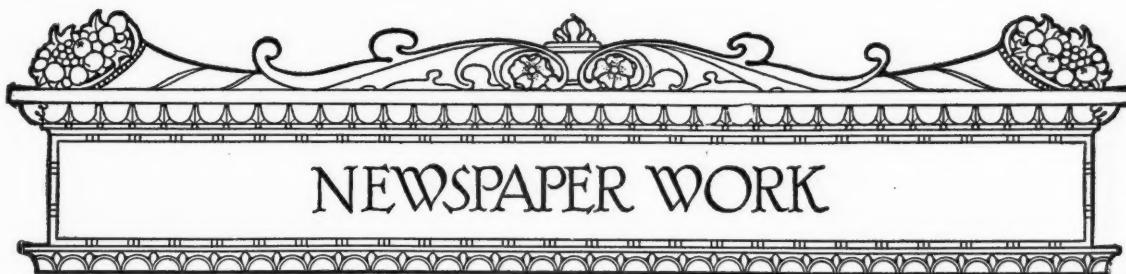
Side, from 50 cents to \$1.50 per 1,000 copies, two staples in each copy.

Stitching with three instead of two staples, double the price of each item.

Cost of wire runs from 5 cents per 1,000 pamphlets to 27 cents for thick side-wired books; range of wire gage from 30 round to 18 flat.

TAKING OUT WIRE STITCHES.—Saddle-stitched books, \$2.25 per 1,000 books.

FINE sense, and exalted sense, are not half as useful as common sense. There are forty men of wit to one man of sense. He that will carry nothing about him but gold, will be every day at a loss for readier change.—*Pope*.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

More About Legal Measurements.

Two letters received this month illustrate the necessity of having the unit of measurement for legal advertisements exactly defined by statute, and also illustrate the desirability of the line being taken as the unit, with a scale of fees graduated for the different sizes of type.

Both letters are from California. One correspondent says:

I am in distress. I have been designated the official county paper of this county and have to handle all the legal advertising. Everything has to be billed at so much per "square."

Please inform me as to the technical meaning of "square" in the printing business, and just what space is supposed to make a "square," and I suppose I can then figure out how many ems there are in a square.

You surely have heard that term used in the printing business. At one time I knew what constituted a "square," but I have forgotten. I wrote to the typefoundry for relief, but they seem to know less about it than I do.

If you will give this matter immediate attention it will surely be appreciated. I have a lot of legal advertisements to bill and am unable to do so.

The old dictionaries define a "square" as "a certain number of lines in a column of equal height and width," and it is probable that when the square was first adopted it meant just that—a square of type measuring as many ems down the column as the column was wide. Then, as the printers began to set legal notices in a smaller size of type than the body of the paper, it is a fair inference that they would adopt as a unit a certain lesser amount of space as the equivalent of the column-square of the larger type. A real column-square of long primer would be reduced to about an inch of nonpareil, and so the "square," as now used in the various States, approximates an inch of nonpareil, thirteen picas wide.

But for the purposes of practical use, the newspaperman must go to the statutes of his own State to discover just exactly what the square or other unit of measurement is. As was pointed out in a previous article, the square varies in different States. For instance, Nevada defines a square as ten lines nonpareil, South Dakota as twelve lines nonpareil and Iowa as ten lines of brevier. The legal basis in California is "six-point, twelve lines to the inch," according to the State Superintendent of Printing, and his ruling would govern in the absence of an express statute or an express contract. Our correspondent is in error in thinking that there is to-day any definite meaning to the word "square" as used in the printing business. The word appears to have had a definite meaning at one time, but the custom of setting legals in different sizes of type made the square of the column width an obsolete unit, and led to the definition of the unit by statute, and the statute is the sole guide to-day. Our correspondent further says

that he once knew but has now forgotten what a square is. It is just as well that he has forgotten, because he probably learned the statutory definition of a square in some other State than the one in which he is now living, and what is a square in one State is almost sure not to be a square in another State—figuratively, or rather, legally, speaking.

Another correspondent from the same State asks how to figure legal notices set in eight-point when they should have been set in six-point, the rate being 60 cents per square "of nine lines nonpareil" for the first insertion and 40 cents for each additional insertion. He encloses two legal notices to be measured, one a summons and the other a bank statement.

Just where our correspondent got his square of "nine lines nonpareil" I do not know; but I would guess that it is some office custom which he brought with him from some other State, for be it known that the unit of measurement not only varies in different States, but it is often different in different offices and communities within the same State. All this is as it should *not* be, for in fairness to customers and competitors, the unit of measurement should be the legal one, and should also be generally accepted and used.

But to return to the copies which the correspondent sends. The summons set in eight-point measures 1,000 ems. Since there are 234 ems in a square of nine lines nonpareil, there would be 4.3 squares in this summons. Now, if the summons were actually set in nonpareil, it might measure either more or less than 4.3 squares, according to the fatness of the type used; but since this is the ordinary way of finding the equivalent of one size of type in another size, and since the difference with this kind of a notice is small anyway, it may be considered exact enough for all practical purposes.

With the bank statement, however, the case is different. It is an ordinary national-bank statement set in eight-point, double-column. Measured in ems, it contains 3,480 breviers, which, reduced to the equivalent of nine-line nonpareil squares, amount to 15 squares. But here the printer cheated himself by setting this notice in brevier. In a tabular statement of this kind, a line is usually a line, whatever it is set in; but a nonpareil line contains 53 ems, while the brevier line contains only 40 ems. There are a few lines that would not have run over if the notice had been set in nonpareil, but as near as I can estimate it, it would have taken about 78 double lines, or 17½ squares. Equalizing by the first method would make the charge \$9, and equalizing by the second method would make the charge \$10.40—and, in the second case, the customer would have received less actual space than in the first case.

No man can say whether 15 squares or 17½ squares is the correct measurement for this statement, unless there is some special provision in the statute which establishes a unit applicable to all sizes of type.

But if the unit of measurement is a folio of 250 ems, as it is in some States, then the measurement would vary according to the type in which the notice was set, and the publisher who set the notice in brevier would be entitled to charge \$10.50 (at 75 cents per folio), and the publisher who set it in nonpareil would be entitled to charge \$12.75. And there would be a fine opening for friction between two publishers, and consequent price-cutting. The customer would probably prefer the larger type as well as the cheaper price which the brevier notice affords.

And this problem of equalizing the different sizes of type is by no means an assumed one, nor are the difficulties presented simply academic. Before the advent of the cheap composing machines, practically all legal notices were set in nonpareil type in all offices, but when the machines came to the country shops, many publishers preferred to set legals in regular body-type on the machine rather than set them in nonpareil by hand, and on certain classes of notices the difference in measurement was marked. To meet this situation, the publishers of North Dakota had enacted into law a specified price per line for legals set in brevier, and another price for legals set in nonpareil, and the price was equalized as nearly as possible, and, so far as I have been able to learn, the system works out well for all concerned.

The desirable thing in the handling of legal advertising is that the unit shall be understandable by both the publisher and the customer, and that the price shall be certain, without any doubts as to the method of equalization employed.

Contract Price for Printing a Weekly.

Says a correspondent in Ohio: "A man wishes to print a weekly paper of 2,000 copies. Here is the only way I know how to figure the job: Thirty cents per thousand for news-matter, six cents per inch for advertisements, six hours for make-up, two hours for presswork, and the stock. Is this right?"

Our friend appears to have the idea clearly that a newspaper is nothing but a job, and for that we commend him. His method of estimating the job is correct, except that it is low in spots and he has said nothing about a profit on the job. I doubt whether he can set the advertisements at a cost of six cents an inch (that is, the kind of advertisements he will be likely to get in that city) because most offices find that the average is eight cents. Again, if he is going to charge only for the advertisements that are set up each week, then he should make some charge for the type, material and stone-room used for the standing advertisements — say about a cent an inch per issue. The make-up time of six hours is pretty rapid, although papers differ so much that the only safe way is to charge the make-up on each issue on a time basis. The presswork time of two hours is much too low. There is the best part of an hour's time for make-ready that slips away even when a rubber blanket is used and the forms are "just thrown on." Then the average pressman on the average press that actually gets that 2,000 run all made and ready to start on something else in less than three hours is doing very well, and if there are two runs to be made it will take nearly double the time.

Then there is the folding, mailing and wrapping, which may or may not be part of the printer's contract; but if so, is to be charged as bindery time.

And when all the costs have been figured out there is the profit to be added. A commercial printer would hardly be expected to forget this, but many a publisher who is printing his own paper for himself does forget it and works along with just enough return to keep things going until the postoffice comes his way, instead of collecting a profit on his own paper to recompense himself for the hazards of business.

Some Problems of a Beginner.

From a correspondent in an Eastern State about to launch a weekly, possibly a semiweekly, in a town of about 6,000 population, come the following queries:

1. Would you advise six or seven column, eight-page paper, and would cost of press be much more for seven-column four-page than for six-column four-page?
2. Do you think a semiweekly is a paying proposition, or would it pay in the above town?
3. Where can we obtain forms and information for the installation of a cost system for such a plant?
4. What series of type would you recommend to supplement eight and ten point black and light face Century Expanded on line?
5. Is it not true that ten-point is more popular than eight-point for a country weekly? What is your opinion about it?

1. In a field of this kind my advice would be to start with a six-column paper, but that a seven-column press be purchased, because that size of press permits of a variation in the size of the paper whereby economies may be effected. One can print a six-column quarto, and then, when business becomes heavier, can either change to a "short seven" or a regular seven. Country newspapers to-day are called upon to accommodate themselves to a variable business, and there are difficulties in handling this business economically. The six-column ten-page paper is most uneconomical, and when the business is too heavy for a regular six-column paper one could, if he had the proper equipment, just put on an extra column and print a "short seven" more economically than the insert for the ten-page paper can be printed. The same reasoning applies to other sizes besides the eight and ten page papers. The closer the size of the paper can be kept to the actual demands for space, the more economically it can be produced. With a six-column press any change in the size of the paper must be in twelve-column units at the very least, and preferably should be in twenty-four-column units; but with a seven-column press the unit of increase may be as low as eight columns.

2. There is no inherent reason why a semiweekly should not be a paying proposition. The reason so many of them are not a success is because the advertising rate adopted has been so low that the paper could not possibly pay out. Many and many a weekly is not a paying proposition, but the publisher manages to pull through with the jobwork and the perquisites; but when he doubles the drain by printing a semiweekly he gets pinched and blames the semiweekly.

3. Cost-system forms were sent to the correspondent with the earnest request that he use them. Every weekly paper should use them, and a semiweekly needs them twice as much.

4. Answered privately. The editor of this department shies at any kind of free advertising.

5. I believe the eight-point face may be considered the standard for country papers, but a respectable minority use ten-point. It is argued that many of the readers, especially of country papers, prefer the ten-point, but the country publisher has other things to consider. He must establish a balance between the amount of space to be devoted to news and the amount of space to be given to advertising; and if he is really going to make the paper

pay at prevailing rates the space given to news matter must be kept within bounds. If the news matter were set in ten-point, the amount of news furnished would have to be still further curtailed, or additional pages would have to be printed, and these cost money. The question of the amount of reading-matter to be furnished in turn has its bearing on the advertising rates, and the possible advertising patronage has its bearing on both. There may be cases where it is better to print a twelve-page paper set in ten-point, rather than an eight-page paper set in eight-point, but inasmuch as most papers in towns of six thousand use eight-point, I would advise the eight-point.

Keyed Advertisements.

The New York *Evening Post* has put out a little booklet on "Keyed Advertisements," copyrighted, by Truman A. DeWesse, director of publicity of the Shredded Wheat Company, of Buffalo, New York. After having established that not being an exact science, advertising presents opportunities for no end of flim-flam, and that buying advertising is not like buying wheat or coal at so much per bushel, but is just buying the opportunity to present to the readers of that paper each day certain information regarding one's goods, Mr. DeWesse scores the flim-flam artist who is loaded with tabulated data regarding results of keyed advertising in his publication, and goes on to say:

When you come to the national advertiser whose goods are sold through the trade, there is absolutely no possible way in which you can key his advertising. Suppose he offers a free booklet to all who write for it. The number of inquiries for the booklet are no indication whatever as to the advertising value of that medium. It may simply mean that the publication goes to a lot of cheap, inconsequential persons not engaged in doing anything useful, with a lot of time on their hands, who have a craze for getting something for nothing, who like to write for all sorts of booklets, circulars, etc. Ninety per cent of them will not even enclose a postage-stamp — they haven't the price of the stamp.

As a matter of fact the newspaper or magazine that never develops an inquiry for booklets or circulars may be the most valuable advertising medium for a national advertiser. If it goes to intelligent people of high purchasing power, the chances are the advertiser will get more real value from the advertising than from a publication the readers of which have time to sit down and write postal-card requests for circulars . . .

In order to assess real values in advertising mediums one must get rid of flim-flam and get a rational attitude toward it. The medium that carries your message every day to a certain definite number of intelligent readers of real purchasing power is the medium that is building business for you year by year, even though it never draws out postal-card "inquiries" from people who have nothing to do and no money with which to buy your goods.

Mr. DeWesse has put the case well, and the *Evening Post* has performed a valuable service in giving this argument further publicity. Of course the *Post* says some good things about the quality of its own circulation, one of the striking arguments being that "News-dealers' statistics show that over seventy per cent of the circulation of *The Evening Post* in New York city is delivered directly to the home."

There is an interminable conflict between the advertising mediums boasting of quantity of circulation and those claiming quality of circulation. There is merit in each claim, but every new crop of advertisers must be taught that quality of circulation is just as important as quantity. But the newspaper which boasts of the quality of its circulation should not base that claim on the supposed superior intelligence or affluence of its readers, but rather on the number of potential customers it is able to present to a given advertiser. The more clearly this is understood, the more intelligently advertising appropriations will be spent, and the better it will be for the legitimate publishing interests.

The national advertiser is not the only one who is flim-

flammed by keyed advertising, for every once in a while some country merchant will deceive himself into trying the same stunt. He is usually an unprogressive mortal who knows little of merchandising and less of advertising, and so he decides to just try an advertisement once, and in order to find out just how much he gets out of it, will have a two-cent coupon of some kind printed in the advertisement. Of course he gets no returns, and then his last condition is worse than his first because he has proved, to his own satisfaction, that advertising doesn't pay. Country publishers should discourage this kind of horse-play, and keep pounding away on the idea that it is the steady advertiser who gets results.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

W. A. CARPENTER, a newspaper man of considerable experience, has recently launched at North Coshcocton, New York, *The Steuben County News*. Basing our judgment on Vol. I, No. 3, the *News* is sure to prove one of the leaders in its territory, for it is ably edited, attractively made

Right on your way to the new postoffice



Is the home of another Winston-Salem success—the Messick-Mock Company, low price cash grocers, who have revolutionized the grocery business of this city. Buying for cash and selling for cash enables us to save everybody on their grocery bills.

You will always find seasonable fruits and vegetables here—usually sooner than elsewhere—and in addition to full line of staple groceries. Watch for Saturday specials.

Messick-Mock Co.

Advertisement from special edition of the Twin City *Daily Sentinel*, Winston-Salem, South Carolina, commemorating the erection of a new postoffice building at that place.

up and well printed. For the third issue of a new paper, the advertising columns are unusually well filled. On the Cohn fire-sale advertisement, on page 4, the border is entirely too light in tone to harmonize with the bold-face types used throughout.

The Special Chautauqua Edition of the Bryan (Ohio) *Democrat* is one of the best printed papers we have ever seen, and, in addition to the pressman, every member of the paper's staff deserves commendation.

The Inland Empire News, Hillyard, Washington.—Except in some cases where borders are too bold for the type enclosed therein, yours is an exceptionally good paper from a mechanical standpoint. It is also well edited, and the pressman deserves commendation for his good work.

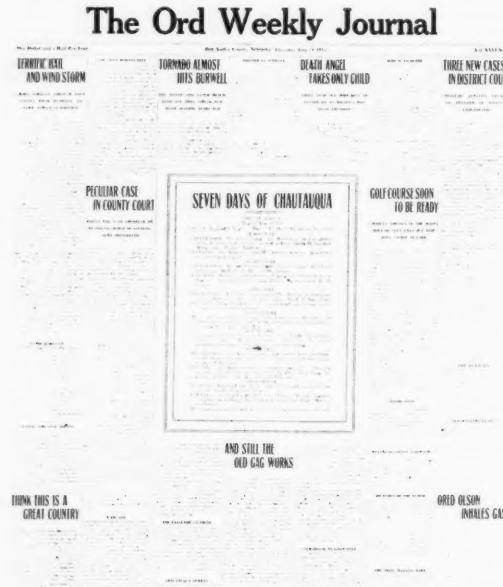
The Republican, Waukon, Iowa.—The large advertisement at the top of your first page mars the appearance of the page materially, not that it is a poor advertisement, but because advertisements seem out of place to us on the first page. Presswork on the issue is of a high standard and the paper is commendable in every other way.

Twin City Daily Sentinel, Winston-Salem, North Carolina.—The occasion of the completion of a new \$250,000 postoffice building prompted the publishers of this excellent paper to get out a pictorial issue showing views of various parts of the structure, with considerable explanatory matter. It was the means of selling ten additional pages of advertising, and might be adopted with profit by other papers. In appearance, the issue is handsome, every feature of newspaper printing being looked after with intelligent, diligent care. It reflects credit on all who had a part in its production. A feature of the issue is that in a number of the larger advertisements, illustrations of Uncle Sam are made a part. In some way, reference is made to the postoffice in the majority of the advertisements — "We furnished the concrete." "We supplied the fur-

niture," and others of like import. One of these advertisements is here-with shown, a characteristic example of them all.

The Times, Sarasota, Florida.—We do not admire your head-letter nor the light-face linotype border which you use with bold type in the majority of the advertisements, but aside from that the paper is very good. The advertisement of the New York Stores, in your issue of July 22, is overdone as regards rules and ornamentation.

The Weekly Journal, Ord, Ontario.—Your first page is especially attractive and is herewith reproduced. On the inside pages, however, we note that you break your columns of reading-matter for advertisements so that there is reading-matter above and below. This not only cuts up the page so that it is unattractive, but rather cheapens your



Attractive, symmetrical arrangement of first page, illustrating good handling of program thereon.

advertising, for other advertisers are bound to ask all that is given any one, and if denied are sure to be angered and perhaps quit advertising. Advertisements should be grouped in the lower right-hand corner of the page so that reading-matter can be grouped in the upper left-hand corner, the logical position for the reader to turn to first.

Tribune, Clovis, California.—The great variety of borders used about the advertisements of your paper give a displeasing effect, and a uniform style of border treatment would improve the appearance materially. Too much ink was carried when the copy sent us was being printed, and the spreading and offsetting make the appearance very unattractive.

Andrews County Times, Andrews, Texas.—You are handicapped, of course, with poor press facilities, but outside of that your paper is all that one could expect. The advertisements are, for the most part, well composed, but in some, particularly the Bennett & Barnes advertisement in your issue of May 28, rules are used to excess and interfere materially with the reading of the advertisement.

EDWARD C. VIERECK, Albany, Oregon.—The page advertisement is well arranged, but, with the use of a smaller size of type, two-line prices could have been used throughout and the page would not appear so crowded. The joints in the six-point rule are greater than where two-point was used, and for that reason it would have been better to use two-point throughout the inside panels.

BYRD TREGO, Blackfoot, Idaho.—In appearance, the page advertisement produced in Idaho is the more attractive of the two, but in it the rules are too heavy for the type. Had one-point rules been used for the inside panels, with a four-point rule border, the appearance would be much improved. We are admirers of advertisements of this character when two-line prices are used, for in such cases an impression of low prices is given, which is not the case when prices are in uniform size with the body-matter. In the Colorado advertisement the compositor went a little too far in the matter of "bringing out" the prices,

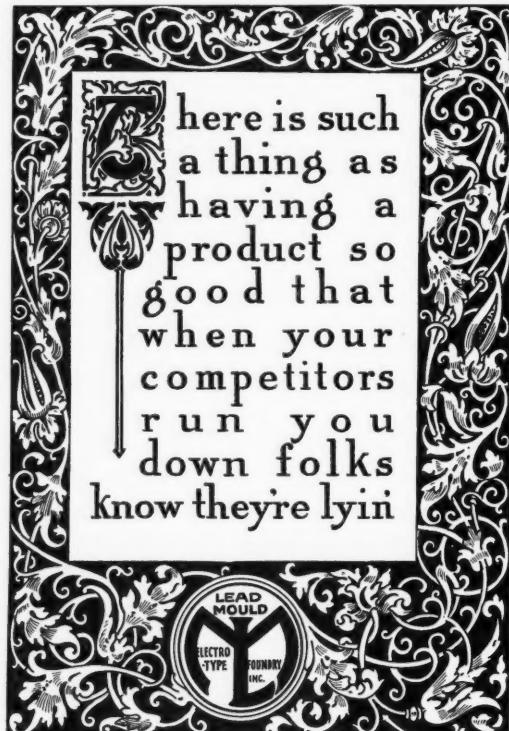
however, and the page has a congested appearance which tends to make reading difficult. A plain rule should have been used for border instead of the weak linotype border. The main display line is set in type too condensed in shape, the space between the words being considerably in excess of that at the ends of the line, whereas the greater space should be between border and ends of the line.

DYD F. DAVIS, Silver Creek, Nebraska.—We agree with you absolutely that yours is very much the most attractive advertisement of the four from a typographic standpoint, but these advertisements were probably judged solely from the standpoint of advertising, or sales argument—and typography only so far as it furthers the efficiency of the sales talk. The display in your own is rather weak, but we must confess it is rather confusing in one or two of the others.

The Daily Nugget, Ltd., Cobalt, Ontario.—Your special edition of July 24 is a commendable one and reflects credit on your entire staff. The advertisements are well composed, and the half-tones are satisfactorily printed, a difficult proposition on ordinary print-paper. An interesting feature of the edition is the fact that the paper stock used was the first turned out by the new paper-mills of the Abitibi Power & Paper Company, of Iroquois Falls, the largest paper-plant in Canada.

The Leader, Frederick, Oklahoma.—This up-to-date paper entertained its country correspondents for one day during the local Chautauqua, both at the entertainment and at dinner, an idea some variation of which other publishers might profitably adopt. During the day a group photograph was taken of the writers and printed in a later issue of the paper. We believe, however, that the small cut used was inadequate, and instead of a two-column half-tone, one much larger, perhaps the full width of the page, would have come nearer doing justice to the occasion and have proved better advertising for the paper as well.

The Weekly News, Durant, Oklahoma.—While Mr. Glafeke did exceptionally well as regards time in the composition of the two-page advertisement, the advertiser made a serious mistake in crowding into that space so many items that it was necessary to use eight-point type. He would have secured better returns, we feel sure, had he furnished only enough copy to fill the page with twelve-point, thus making it more readable and interesting in appearance. So much small type usually influences the reader against reading any of it. The red ink used was of a very poor quality and the fountain was not thoroughly cleaned, which mars to some extent the appearance of the page.



Reproduction of an Attractive Card Sent Out by the Lead Mould Electrotype Foundry, Inc., New York.

Original in black-and-white on heavy deckle-edge antique stock.

**CONVENTION OF UNITED TYPOTHETAE AND
FRANKLIN CLUBS OF AMERICA.**

With the issuing of the programs by the committees in charge, the plans for the twenty-ninth annual convention of the United Typothetae and Franklin Clubs of America are practically complete. These programs are such that assure a big return for the time and money spent on the trip to the coast. The committee in charge of the educational features, in sending out its announcement, states that its program will be a distinct departure from that of last year. At the New York convention of a year ago there were a great many short papers on a variety of subjects, but no discussions. This year the addresses will be longer, and each will be followed by a discussion.

A glance over the following program will show that the committee has not been idle, but has prepared a list of subjects of vital importance to employing printers espe-

cially, and to all connected in any way with the printing industry. The names following the subjects are sufficient to insure the thorough and intelligent handling of the topics.



C. D. Traphagen,

First vice-president, United Typothetae and Franklin Clubs of America.

Coast," Joseph A. Borden, Spokane, Washington. "Experiences in Printers' Mutual Insurance," Charles Francis, New York.



A. W. Finlay,

President, United Typothetae and Franklin Clubs of America.

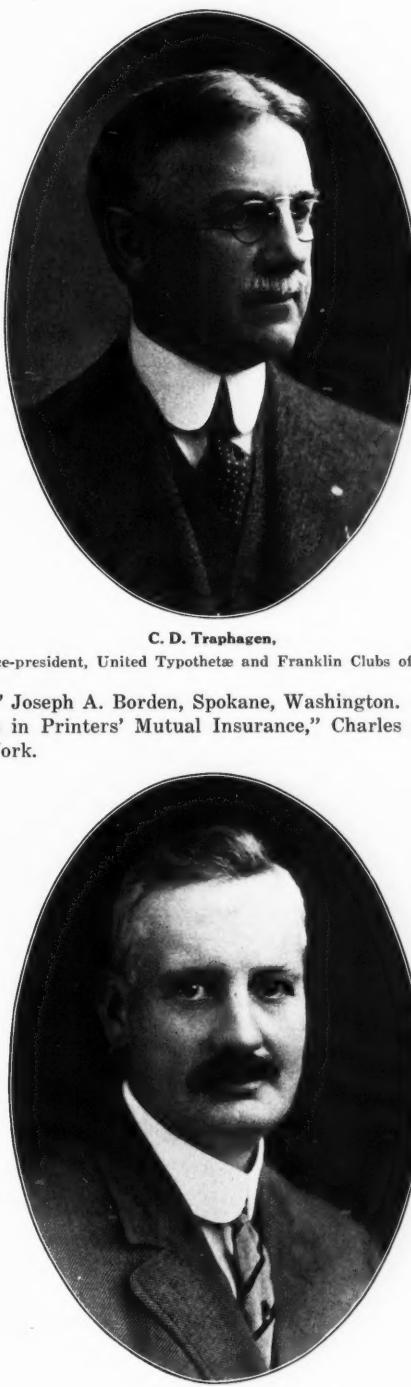
cially, and to all connected in any way with the printing industry. The names following the subjects are sufficient to insure the thorough and intelligent handling of the topics.

Tuesday, September 21, 9:30 A.M., the opening session, will be devoted to the welcoming addresses, responses, and reports of committees.

Tuesday, 2:30 P.M.—Discussion of Printing Costs, led by M. Matuskiwiz, manager Printers' Board of Trade, Los Angeles, California.

Wednesday, September 22, 9:30 A.M.—Address by Mr. Howard, Everett, Washington. "Composing-Room Layouts," A. E. Southworth, Chicago. "Monotype Composition," James H. Walden, Chicago. "Linotype Composition," Lawrence E. Smith, Kansas City, Missouri. "Working the Plant to Capacity," A. M. Dunn, Los Angeles. "The Personal Element in the Printing Business," W. E. Rudge, New York.

Wednesday, 2:30 P.M.—"The Printing Industry and the Federal Trade Commission," George H. Gardner, Cleveland, Ohio. "The Printer as a Merchandiser," Frederick



A. E. Southworth,

Treasurer, United Typothetae and Franklin Clubs of America.

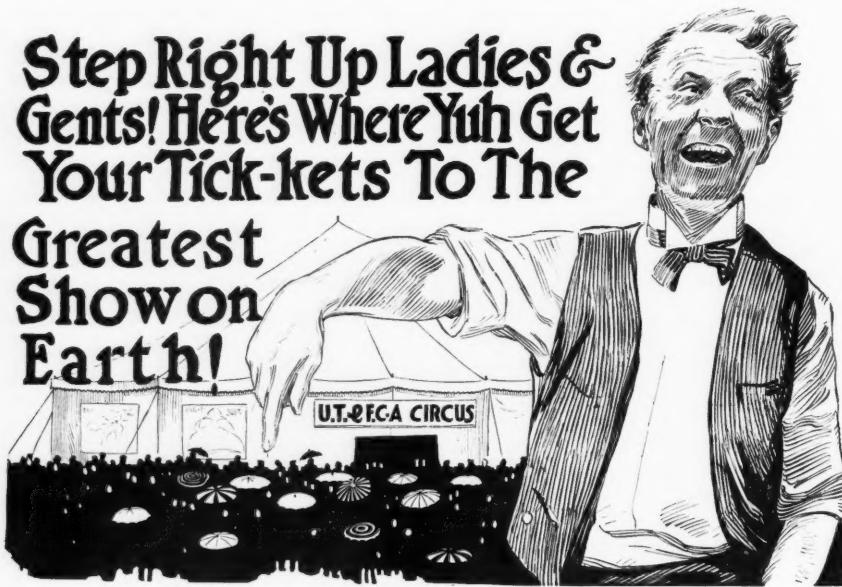
Thursday, September 23, 9:30 A.M.—"The Printer and the Dealer," R. J. Hausauer, Buffalo, New York. "The Printer and His Customer," Pliny Allen, Seattle, Washington. "Business Management," John E. Burke, Norfolk,

Virginia. "Do You Own Your Printing Business?" Edmund Wolcott, New York. (Topic to be announced), D. J. Whitehead, Richmond, Virginia. "Business Building," Oliver Wroughton, Kansas City, Missouri.

Wednesday, September 22, Evening.—Stag party for the men, with a Western flavor. A special party for the ladies.

Thursday, September 23, Evening.—Night in Venice,

Step Right Up Ladies & Gents! Here's Where Yuh Get Your Tick-kets To The Greatest Show on Earth!



Broadside Announcing the Three Big Shows for One Admission.

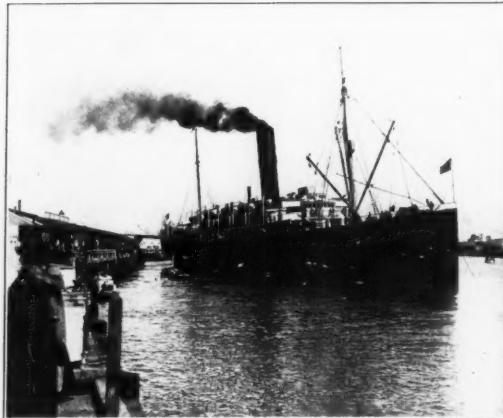
The big twenty-ninth annual convention of the United Typothete and Franklin Clubs of America; the Panama-California Exposition, at San Diego, and the Panama-Pacific Exposition, at San Francisco, offer the opportunity of a lifetime to members of the printing industry.

Thursday, 2:30 P.M.—Executive session.

As previously stated, each address will be followed by a discussion, and these discussions will bring out many points of value in the efficient conduct of a printing business.

the famous beach resort, where the frolic will brush off the cobwebs of a year.

Through each day the ladies will be taken care of with automobile rides, receptions, shopping tours, etc.



Leaving Los Angeles Harbor for Catalina Harbor.
One of the excursions on the convention program.

The committee in charge of the entertainment features likewise has been working overtime, as is evidenced by the following program of entertainment:

Monday, September 20.—Reception of visitors and registration.

Tuesday, September 21, Evening.—Reception and informal dance at the Alexandria Hotel, with special entertainment features.



Typical of Three Hundred Miles of Country Boulevards.
Some of the beautiful scenery to be enjoyed by visitors to the convention.

Friday, September 24.—All-day excursion to Santa Catalina Island, with lunch served on the Island. This is a trip that many people travel thousands of miles to enjoy and will be one which the visitors will ever remember. It will be a day's excursion across the twenty-five miles of channel, with lunch, sightseeing, and return. Catalina is known the world over by sportsmen, who travel even half around the globe for the variety and thrill of the fishing

in its waters. The marine gardens, observed in comfort from large glass-bottomed power boats, have no equal. The goings and comings of the marine life, the shell-



Looking up Spring Street, Los Angeles.

Hotel Alexandria, headquarters of the convention, in the left foreground.

encrusted rocks and the marvelous forests and gardens of vegetable life seen at great depths are an experience never to be forgotten. The beautiful coves and beaches, seal rookeries and picturesque cliffs of the shore line are sights which will please every visitor, because they are "different." It will be a glorious outing, and a fitting close to the



A Los Angeles Home.

convention that promises to be the most noteworthy in the history of the Typothetæ.

Besides the features included in this program, there will be afforded opportunities to visit the two conventions that are attracting visitors from all parts of the globe.

The San Diego Exposition is laying special plans for

the entertainment of the entire convention body of the United Typothetæ and Franklin Clubs. More than eight hundred conventions are meeting this year on the Pacific coast, and practically all are planning to visit the San Diego Exposition either before or after the sessions. The point which is particularly necessary to note is that every tourist from points east of the Missouri can obtain a cou-



A Chunk Out of the Los Angeles Sky-Line.

pon allowing him to visit the city of San Diego without additional cost, if he makes the demand for this coupon at the time the ticket is purchased. If he neglects to do so, he will probably be forced to pay the set fee for the side trip from Los Angeles.

The accompanying illustrations show but a few of the many beautiful places to be enjoyed by the visitors to the



On the Strand at Venice.

Where those in attendance at the convention will have the opportunity to disport themselves.

convention. Besides these there will be numerous opportunities for side trips to places, the beauties of which can not be equaled. Taking all in all, it is safe to state that no previous convention has offered such great opportunities to combine pleasure and profit.

Reservations should be made at once. Write to the General Committee, Room 522 Union League building, Los Angeles, California, simply stating the accommodations desired and the price you wish to pay, and the committee will see that you get full value for your money.

CLIPPINGS AND COMMENTS.

From "A Line o' Type or Two," by B. L. T., in *Chicago Tribune*.

"ERRANT Boy Wanted."—Want ad.
Where is my errant boy to-night?

"WANTED—Man and wife for boarding-house. Wife to work for their board."—*Waterloo Courier*.
Hence the term, "better half."

"DR. CRANE, Called to Aid Stork, Secures \$50 on Showing."—*Spokane Spokesman-Review*.

Birds of a feather perch together.

"FARMERS Sell Many New Oats."—*Bloomington Bulletin*. Our revised notion of the occupational zero is counting oats.

"NORTHEAST of Lemberg," announces Petrograd, "we are approaching the Bug section."

THAT gave us a stitch in the side.

"BATH Wanted—State particulars."—*Trib wantad*.

It occurs to us that the advertiser should state the particulars.

MISS SAWYER, we are informed by the Ravinia Park program, "since February has been on the road dancing from Philadelphia to Omaha." Boy, page Mr. O'Leary.

THE recent convention of advertising men, and their grand campaign for truth, finds an echo in Almont, Mich., where a department store advertises: "A few more 50 cent house dresses, to close, 89c."

THE secretary of the Sunday-School League of Maywood gives warning in the newspaper that "stealing balls after the games can not be tolerated in a Sunday-School league."

"I AM 89 years old and have not had a bath for many years," a Brooklynite writes to the *Evening Sun*. And he adds, superfluously, that "the people where I came from seldom or never bathed, and they are strong people."

Let Him Look After Himself.

Sir: On Rothschild & Co.'s dining-room card: "Please report any inattention of the waitress to the manager."

What do we care if the waitress is inattentive to the manager!

V. B.

The Acquiescent Compositor.

The old Puritan blue laws about the Sabbath were, no doubt, desirable in their time. However, there is no good reason why they should still be enforced when every other custom has changed.

hell etaoin shrdlu cmfwyp vbkgkj? cmfemfcmf xfiflffff??.
—From the Jefferson County (Wis.) Union.

The Entertaining Habit.

MRS. CHRONIC HOSTESS.—Thursday afternoon Mrs. D. B. Chronic was hostess to the Ladies' Aid Society of the Cook Mills M. E. Church.—*From the Mattoon Commercial Star*.

Is a Ford an Automobile? If So, Why?

"The evidence, so far as material to the appeal, tends to show that Kraft was accustomed to operate automobiles, but had no previous experience with a ford car."—Extract from a lawsuit record.

Doing Anything for Your Wife's Health?

Ten kegs of beer, eight gallons in each, a case of beer and a quantity of whisky, this is what Pres Warden has ordered from May 4 to July 4 for his wife's health, according to evidence introduced in the hearing of Warden before Judge George H. Castle, at Shenandoah.—*From the Tabor (Iowa) Beacon*.

Sounds Like an Elopement.

The aid of the police was sought in finding two lost dogs. C. Pritz is looking for a female dog with a white spot on the tip of her tail. The dog answers the name "Queenie." She has a plain strap collar. Henry Grattenthaler's yellow bulldog has disappeared. The dog wore a collar with a beer chip attachment.—*Michigan City Dispatch*.

The Second Post.

DEAR SIR,—I write you these few lines to ask you to send me a book of your steel saws. Send it in care of Ivory —. I want all plans of brakeing Jail so I will close if it is in my charge on it send it COD so I will close Yours William —. Send it at in the care of Ivory —.—Received by a mail-order house.

Ever Have a Collar Fostered on You?

Especially does the man of discriminating taste appreciate them when he compares them to the mass of cheap collars that the American manufacturers have fostered on the country.—*From Capper & Capper's catalogue*.

Vaudeville English.

This act should have a special appeal to that large class of theatergoers who take delight in clean and innocent comedy whether it involves any race or country.—*From the Temple Theater program, Detroit*.

ON the program of the Lyric Theater, Knoxville, Ill., we read:

"All films are censored. Affords a means of relaxation for St. Alban's students."

Knocking is certainly great relaxation.

"Bee-you-ti-ful Sou-u-up."

Mrs. John Woods found a pearl as large as a radish seed in a bucket of soup given her by Mrs. Arthur Bash.—*From the Clark County (Mo.) Courier*.

This Will Be All.

"FOR SALE—Ford touring car, like new, shock absorbers, seat covers, etc. Reason for selling, owner wants to buy an automobile. Either phone, 158."—*Carthage (Mo.) Press*.

Quelque Chien.

Mr. Cambell, the red train No. 3 killed my dog between the tower and Sherman. Now Mr. Cambell this was a good little dog he was worth his weight in gold he killed 700 rats last year and 10 minks he was a good watch dog nothing could not come around at night he would always tell me. Now Mr. Cambell he was a dam smart dog the value of this dog is \$25. Yours respectfully, etc.—Received by the Chicago & Alton.

The Second Post.

"I want to let you now your man and car got off the road and into ditch and could not get out without busting his car. I worked with him for ours in a rain storm broke down 3 fancy fences out true my door yard. He agreed he would have you send me 4 dollars for damage and labour. His name — car 8087. If you will send me 3 dollars I will be satisfied."—*From a farmer in Wisconsin*.

There Must Be a Lot of Them.

Help Wanted—First class machinist-operator to run model 10 in town of 1,000. Preference to practical printer who can handle trombone, cello, or trap drums in good orchestra, and who has \$3,000 to \$5,000 to put up brick building. Attractive proposition, absolutely safe. No experiment. Address —, Niobrara, Neb.—*From the Linotype Bulletin*.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Who Is at Fault When Error Occurs in Correction?

An Ohio printer writes: "I was told to correct a job on which the corrections had been set on a linotype machine. I corrected it and turned my proof and revised proof over to the proofreader. On its return from the proofreader an error was again found on a slug that had been corrected once on the machine, and by myself. My foreman contends that I was to blame, as I should have read over my slug, thereby avoiding a second correction and revise. As I only corrected the job and did not set the lines, which were set by a linotype operator, I hold that he is to blame for having made the error."

Answer.—We believe the operator to be at fault. In making corrections he should read his line of matrices before sending it away, or at least read the slug. If the galleyman was to read every line through, it would take too much time putting in the corrections.

To Remove a Worn Escapement Lever on a Model K.

A Washington operator-machinist writes: "The enclosed diagram shows where the worn end of a lever fails to give sufficient movement to a verge to release a matrix. How can I remove the worn one in order to put in a new one? The enclosed matrix, having a bent lower lug, shows how a number of our thin characters are being damaged. The matrices appear to clear the top rails sufficiently, yet at various times a matrix is caught. By backing the screws a trifle the matrix is released, and it will continue its journey without further mishap. The enclosed slug shows how a great many slugs are low on the face at one end. The slug appears to stick in the mold. I think our metal is in bad shape and needs toning. What is the cause of the slugs delivering in that manner? The liners appear to be in straight, but I think one is worn considerably. Do you think the ejector is worn where the pins hold it to the slide, as it shows a depression where one end of the blade strikes the slug?"

Answer.—To remove an escapement lever on a Model K, raise the magazines to full height, withdraw the escapement-lever rod and take out the worn or bent escapement lever. If you do not have an extra lever to take its place, take one operating a verge that is seldom used until a new one can be obtained. The bent matrix shows a slight scar where it engaged the bar point in the distributor box. Remove the distributor box and place a thin matrix in full distance against the vertical sides of the top and bottom rails. A glance downward past the bar point will show if there is an excess of free play between bar point and matrix. While the matrix should have space to pass freely, there should not be room for two matrices. If the space is greater than necessary, remove the box bar by taking

out the two pins, lay the bar point on a solid metal surface, place the end of a punch on the bar point and give it a few smart blows with a light hammer. The object of this treatment is to spread the bar point to compensate for its wear, or wear on the vertical sides of the top rails. When this is done, place the box bar again in the box and then a thin matrix as before, and test for clearance. The matrix must rise without binding on the bar point. After the box has been placed in the machine, run in a number of the thinnest matrices and see if they rise singly. The slug appears to have been held by friction with the left liner. We would advise that you procure a new liner, and, before putting it in the mold, remove the mold and clean off the scales of metal that may be found where the end of the liner closes the mold cell. It is quite improbable that the ejector-pin holes are worn. The depression in the bottom of the slug is due to the resistance offered by the liner at that end of the slug, combined with a spongy interior. Trim the slug on a Miller saw-trimmer and note its interior structure. A new plunger will doubtless be of help to you in producing a more solid slug. Apply one at the earliest convenience.

Setting Linotype Matter Around Plates of Irregular Outline.

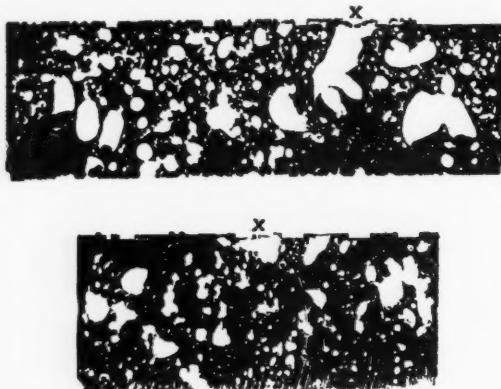
Submits several pages of a popular magazine in which illustrations are shown in the center of the double-column page, and some pages in which square-finished plates appear to one side of the center of two columns on a three-column page. The operator writes: "Please inform me how the linotype matter should be set to go around the engravings."

Answer.—Where illustrations with irregular outlines appear in the text, the matter is often set up straight, paying no attention to the plates. After the galley proofs are corrected and the matter is made up into pages, proofs are taken of the text-matter as well as the illustrations. The matter is divided off into page lengths and proved. Proofs of the plates are taken and laid on the page proofs, which are marked so that the plates will have the proper white space between text and adjoining margin of illustration. The marked proofs are given to the machine operator, who resets the matter that borders on the illustrations. In some shops charts are made on transparent paper or on celluloid. These will have lines ruled or printed to correspond with the size of type to be used. The proof of the plate is trimmed to the desired size and is placed on a board and the transparent chart is laid upon it. The number of lines, with ems and fractions in length, are marked on copy corresponding to the position of the illustration. This method obviates the necessity of

resetting matter in order to place an illustration in the relating text-matter. No easy or satisfactory method has yet been devised for doing this class of work on the linotype machine.

Sunken Face on Slug.

An Ontario publisher writes: "Some years ago there were very frequently letters in THE INLAND PRINTER from operators who had trouble with broken-down letters, caused apparently by the air not properly escaping from the mold. It is a long time since I have seen this trouble mentioned. Has a remedy been found, or has the disease been pronounced incurable and efforts to overcome it given up? Ever since our rebuilt linotype was installed we have been



Inner Structure of Two Porous Linotype Slugs.
The sunken face caused by the air-bell is shown at X.

bothered by these sunken letters. The trouble was worse at the start than it is now, but it is still bad enough to be a nuisance. From the way the metal boils up around the plunger as it descends, one would think the plunger was too loose, yet putting in a new one made little or no difference. The holes near the bottom of the well are clear. The pump-plunger spring is in the last notch. The slug shows a good sprue before being trimmed. Burner is gasoline, but the trouble shows up on slugs that are not hot, and other machines burning gasoline give perfect slugs. I am sending under separate cover a couple of slugs which show the defect. Can you suggest anything to lessen or remove the trouble? I am also sending a couple of border slugs which are cast on a six-point body, but the knives opened to seven-point. If you examine these slugs you will see that there is a solid shoulder of metal overhanging the rib and smooth side of the slug. If I set the knives to six-point the slug usually sticks, or if it does not eject there is a crack like a pistol-shot when the shoulder strikes the knives. I cast other six-point rules and borders which come through six-point knives quite smoothly, and which do not show this shoulder when the knives are opened to seven-point. I had one of the matrix-slides changed, but the new one was just the same as the old. If these borders will trim to six-point on other machines, why not on ours? If they will not trim to six-point on any machine, why are they sold as six-point borders?"

Answer.—The border-slide can no doubt be made to work on your machine. It may be possible that it will need dressing up on one side, as it places the face too far over the smooth side of the slug. Examine the mold-keeper and see that it is up fully against the mold base. Examine the lower lugs of your border-slide block and see

that there are no bruises, as these may interfere with the alignment of the slide and mold-cell. The sunken face on the slug is doubtless due to the loose-fitting plunger. As the well is worn badly, you will need a new crucible and plunger, which will permanently remedy your trouble with sunken faces on slugs. It sometimes happens that air escaping between the matrices and spacebands causes a small air-bell to appear just beneath the face of the slug at that point. When the slug is pushed through the trimming-knives the face is crushed in, owing to the weak support caused by the air-bell. Whenever a sunken face appears on a slug, with no outward sign of the cause, fasten the slug in the line-holder attachment of a Miller saw-trimmer, with the rib side toward the trimmers, pass the slug by the trimmers and remove about two or three points, which will reveal the inner structure, showing the weakness near the face owing to the imprisoned air.

Fins Appear on Slug.

An Iowa operator writes: "My trouble is a fin on the left-hand end of slugs where the type-face joins the slug, as though the left-hand liner was damaged. I have about one hundred liners, and this trouble developed suddenly on all, but is worse on short lines, 17 ems and under. Micrometer measurements show liners are not damaged, and to be doubly sure I sent out to another office and borrowed a liner that was working perfectly, but got the same result on my machine as I did with my own liners. I keep the mold thoroughly clean, keep metal cleaned from jaws, etc. This trouble is very annoying, as I have a great deal of twin-slug work, and all type has to be trimmed with a knife before it can be doubled up. Machine is low-base Model 5, in use about three years."

Answer.—If the liners show no wear, the trouble is doubtless due to the left vise-jaw having been rounded off where it joins the mold and matrix. If the liners show wear where they have contact with the left vise-jaw, the trouble is usually due to the cap of the mold being warped, and, as a consequence, the right end of the left liner is not held with sufficient pressure to keep it in place, the result being an abrasion of the surface, which produces a fin. In such a case the mold should be sent to the Mergenthaler Linotype Company for repairing. That company will furnish a utility mold pending the straightening of the mold-cap.

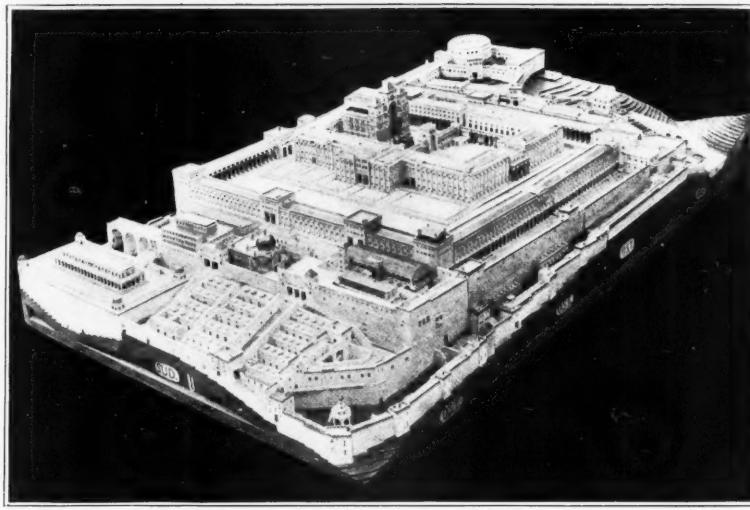
Plunger Works Badly.

A Florida operator writes: "Please help me over these troubles. Plunger sticks in well. Frequently I use force to get it out. I clean it with a wire brush every morning. Have scraped inside of well repeatedly, but that does not seem to remedy the difficulty. Recently put in new plunger, which worked fine for several months, but now the slug produced is almost as porous as that made by the old plunger, which had been used on the machine for a year. The slug will come out porous — sometimes with not enough metal to hold up during the newspaper run of one thousand impressions. No warning is given as to when the slug will go bad. Sometimes the machine will be making excellent slugs and then will come a swish, as though air were escaping, and the result is a bad slug. Sometimes the face is cold, while the remainder is excellent. In many of the bad slugs one can see the veins, as it were, of the metal as it was forced into the mold to form it. There will be circles and semicircles. The pot is heated with gasoline, and when I have this slug trouble I try to regulate the burner. Occasionally I have been able to remedy the trouble in this way. Previous to getting the last new

plunger I thought the trouble was with the heat. The old plunger had been giving me much trouble the day the new one came, but as I did nothing by way of cleaning or adjusting the burner before putting the new plunger in, and its having produced good slugs from the start, I arrived at the conclusion that it was not the burner but the plunger that was causing the trouble. The new plunger, after several months' use, now seems to be going the same way as the old one."

Answer.—We judge that you could overcome your trouble by ordering a rotary well-brush. The brush, with handle, costs but a little over one dollar, and it should last for years. Every morning put the end of the brush in the well and rotate it several times. It will clean the well much better than the scraper. Besides cleaning the well, you

will be if counted as solid. Thus, ten galleys of eight on ten are 30,000 ems. Adding one-fourth of 30,000 to the 30,000 gives you 37,500 ems. The way to figure it inversely will be: Subtract one-fifth (two points are one-fifth of ten points) of the amount set from that amount. Example — 37,500, less one-fifth of 37,500, is 30,000. The following method will give you the exact number of ems either way, after you have measured the number of inches of matter, either solid or leaded: Example—Ten galleys of matter, each containing 22 inches of eight-point solid on thirteen-em slug. 220 inches divided by .112 of an inch (thickness of eight-point slug) equals 1,964 lines. 1,964 lines multiplied by 19.5 ems (number of eight-point ems in thirteen picas) equals 38,298 ems. Where the matter is eight-point on ten-point slug: 220 inches divided by .140 of an



THE TEMPLE OF SOLOMON.

From a model built by the Palestine exploration fund.
Photograph by International News Service.

can improve the plunger action by placing a small quantity of graphite in the well, about once a week. To do this, bail sufficient metal from the pot to expose one-half inch of the well. Place half a teaspoonful of graphite, such as you use for the spacebands, in the well. Heat the plunger and deposit it in the well before putting any metal in the pot. Then put metal in the pot and try the effect of this plunger lubricant. The grooves in the plunger should be brushed free of the deposit that forms therein. Even loose-fitting plungers will give fairly good slugs if the grooves are kept open. The mouthpiece cross-vents should also be kept open to permit the discharge of air from throat and mold-cell.

Measurement of Linotype Matter.

An Oklahoma operator writes: "If a ten-galley job set in eight-point on ten-point body is changed to eight-point solid, should the number of ems when set solid be divided by 4 or 5 to ascertain the increase in composition caused by the change? In other words, if ten galleys of eight-point on ten-point body made 30,000 ems, would those ten galleys set eight-point solid be 37,500 ems? If so, should this amount when set solid, 37,500 ems, be divided by 4 or 5 to find out the increase?"

Answer.—By adding one-fourth (two points are one-fourth of eight points) of the number of ems set to that amount you will get what the measurement of the matter

inch (thickness of ten-point slug) is 1,571 lines. 1,571 lines times 19.5 (number of eight-point ems in thirteen picas) is 30,634 ems.

Irregular Alignment of Bars.

A Montana operator writes: "I am not having trouble, but have discovered something that might lead to something serious. When the second elevator seats itself, the bar does not fit right close to the bar in the distributor box, but almost one-thirty-second of an inch away. Occasionally I find the combinations on the thin matrices bruised a trifle, and I think that this trouble is due to the lack of a close fit between the two bars."

Answer.—You may be able to correct it by shifting the guide-block that gives the second-elevator lever its side-wise position. Back the cams from normal position until the second elevator descends from its seat. Remove the two screws in the block and see if it has dowels. If it has, drive them out and then put the block back, but do not tighten the screws firmly. Turn the cams until the elevator rises into its seat. Bring the block screws up to a light bearing. Drive the block so as to cause the elevator bar to make a closer fit. Tighten the block screws and back the machine again until the elevator descends from its seat. Raise and lower the elevator and observe if it enters its seat without binding.

Written for THE INLAND PRINTER.

TRAINING THE APPRENTICE.

BY HARRY HILLMAN.



HOW to train the apprentice so as to make of him a skilled workman is a problem that confronts every employer in every industry. That the majority of employers do not give sufficient consideration to the training of the boys—who in the future must take the places of the journeymen and carry forward the work of the trade in which they engage—has been the predominant note in many an address or paper, and great have been the efforts of those who are seeking to increase the opportunities for boys to make of themselves better workmen.

It has been said time and time again that boys in the printing trades are not afforded the privilege of learning the work as they should. The cry of the day is for specialization, and the general tendency is to place the apprentice in one department and keep him there, so that whatever he may learn of the other departments is largely superficial and gained only through his own observation and study outside of his regular working hours, if gained at all.

Specialization is necessary—that fact can not be disputed; but we must not overlook the fact that the specialist in one branch must have a good knowledge of all other branches, and particularly of the relation of one branch to another. Just as we expect a nerve or eye specialist to have a thorough knowledge of all other parts of the human body, so we should expect the specialist in composing-room, pressroom or bindery to have at least a fair knowledge of all the work necessary in producing a piece of printing. Without that knowledge he may be able to do the work for which he is employed, and do it creditably; but with it he has a far broader view of the work in hand, takes a much keener interest in it, and does it with greater credit both to himself and to those who pay his wages.

Various efforts have been put forth, and different methods have been devised for training the apprentices, all with more or less success. Through these efforts, however, it has been proved beyond question that the correct method is to make the training supplemental to the actual work in the shop.

In the work of training apprentices so as to furnish competent workmen for its large and growing plant, The Lakeside Press, R. R. Donnelley & Sons Company, of Chicago, has achieved a marked success. On Wednesday evening, August 4, 1915, the School for Apprentices of The Lakeside Press held its first graduating exercises, twenty-four young men being awarded diplomas signifying that they had successfully completed the term of study, combined with actual work in the shop, covering a period of seven years.

The course of study followed by these young men, and the methods of teaching, are thorough; and that they are successful is demonstrated by the high quality of the product of the company. For this reason we believe that the following sketch of the history of and methods employed in the school will prove of interest at this time.

The school was organized July 8, 1908, for the purpose of training competent workmen for the various departments of The Lakeside Press. It was suggested to the management of the company by an article in a government report describing the school established over fifty years ago by the Chaix Printing Company, in Paris, and is organized along the lines that meet the demands of the employer and of the apprentices.

A special room is provided for the school, one part being equipped as a modern schoolroom and the other part as a model composing-room. In the school the boys are under the care of instructors who devote their entire time to the school; the supervisor, who teaches the academic work and has general oversight of the boys in the factory; the instructor in design, who has charge of the work in design and assists the supervisor; the instructor in printing, who teaches the composition; and the instructor in presswork, who has charge of the apprentices in the pressroom.

Each year, early in July, thirty boys are selected from those who have just graduated from the grammar school. These boys must be between fourteen and fifteen years of age, of good physique, good moral character, show excellent school records, and be desirous of learning the printing trade. The parents or guardians must promise to coöperate with the school in looking after their welfare. The supervisor of the school arranges to interview the applicants, and also visits the parents. The boys chosen are given a fair trial during the pre-apprenticeship course of two years, of which half of the time is devoted to school and the other half to work, and at sixteen they are regularly apprenticed to the department best suited to their ability for a term of years until the trade is learned.

The supervisor keeps in direct touch with the boys, and if he is convinced that a boy is not adapted to any branch of the printing-trade after he has entered the pre-apprenticeship course he engages in friendly conversation with the boy, to find out, if possible, to what vocation he is fitted, and advises him to make the change.

Course of Study.

Mathematics is taught from the shop point of view, and accuracy becomes not merely the idea of getting the answer, but is absolutely necessary when applied to practical work. Arithmetic is reviewed from the factory side. An Applied Arithmetic has been prepared, to be used in connection with the review work. Elementary bookkeeping is taught by means of lessons especially arranged for the printing-office. The elements of algebra and geometry are taught, and, whenever possible, the problems are applied to the trade. Every apprentice is required to read and review at least six books of standard literature each year.

The pre-apprentices spend one and three-quarters hours daily doing academic work; this time is divided into two periods, and the lessons given are in design, English and mathematics, alternating with elementary science and history. The lessons in design are applied in the written as well as printed work, in all the different subjects. Every exercise is a lesson in English. The rules laid down for good bookwork are followed in all written work. Proof-marks are used in correcting all exercises, and the marks are definite and easily understood. No poor work is accepted, and, as all standings for vacations and bonuses are time-basis records, the boys learn to do good work in a reasonable length of time.

The pre-apprentices also spend one and three-quarters hours daily setting type, reading proof and locking up small forms; the lessons are carefully graded, and each boy is treated as an individual, being advanced as fast as he is able to do the work. They are also taught how to take proofs, and learn to know that good proofs must show the type correctly placed upon proper paper of uniform size, reproducing every character in an even color; and that proofs must not be soiled. The boys also learn to recognize the compositor's ideas of good display in the proofs taken in the factory. As the standard is high, and there is a carefully estimated time on each job, the apprentice

soon learns to apply himself and do the work right in the beginning. The habits of work are probably more important than the work itself, for one who is efficient in one thing readily learns to become efficient in doing other things.

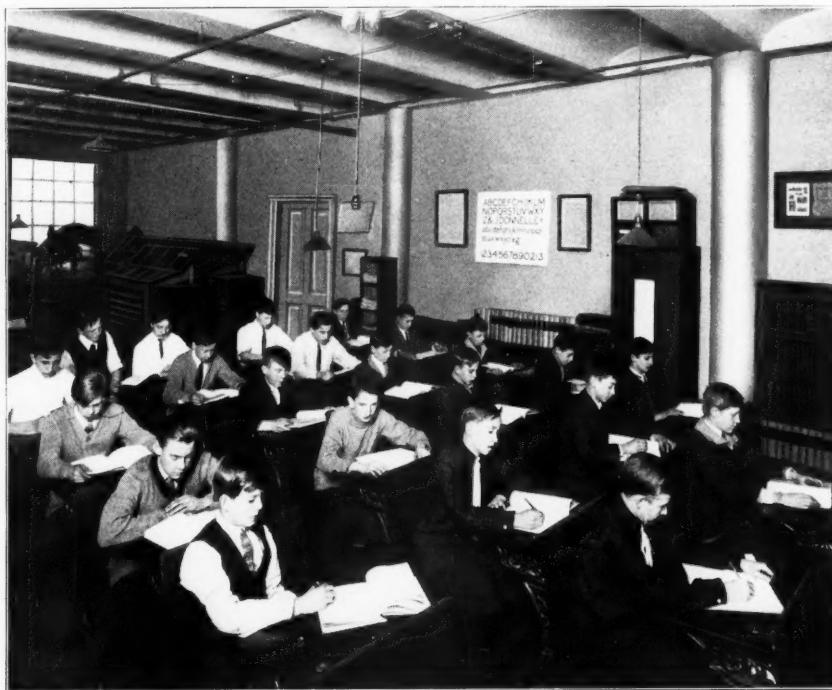
The printed page shows errors that are not readily seen in written work, and it thus becomes a means of teaching English. When the student has completed his exercises he is given commercial work, for only by real work can he learn to become a skilled workman. Work intended for the waste-basket has little educational value, and makes but little impression upon the learner, for he sees only wasted effort.

Work in the Factory.

The boys work in relays in the factory, and are given work in the different departments in order to learn some-

to select the line of work for which they are best fitted. The boys are under supervision during the apprenticeship period, and are scheduled for a definite time to each of the different lines of work in the trade selected, and are given every opportunity to learn the trade as a whole.

The academic training, begun during the pre-apprenticeship course, is continued during the apprenticeship, the boys attending school for several hours each week during the entire course. The courses of instruction advance, and new subjects are added as the apprentices master the work. Much attention is given to designing; layouts for jobs are made, and when carried out in type are carefully criticized. Mechanics, industrial history, English, hygiene and economics are given, thus training good citizens as well as producing thorough, reliable and efficient workmen.



The School for Apprentices of The Lakeside Press.

thing of the various branches of the trade, and ultimately to select the particular department they will enter and the line of work they will follow as a trade.

The hours spent in the shop teach actual factory methods, and gradually accustom the apprentices to factory work — a difficult thing for many boys to learn. To be on time; to be systematic; to be told, not asked, and once only, are new ideas to many boys; but these are promptly instilled into their minds when they enter a large workroom and work side by side with men.

During the pre-apprenticeship period a well-rounded course is the aim rather than specialization, in order to insure a good foundation for advanced work during the apprenticeship.

When the pre-apprenticeship course is completed, at the end of two years, the boys, now sixteen years of age, enter the factory as regular apprentices to learn some one of the different branches of the printing business. During the pre-apprenticeship course they become acquainted with the various departments, and with this knowledge are able

The supervisor and the parents coöperate by means of monthly reports and occasional visits. This report is direct and at once gives the parents an opportunity to know in what essentials their sons may be failing. A monthly report of standings is also sent to the parents with the shop report, a graph of the average monthly standing being also shown on the report card. All standings are based upon the quality and the quantity of work done. Time-limits are set on each job or assigned task, according to past experience.

Aim of the Course.

The aim of the course is to prepare not only a first-class workman, equipped with the necessary trade education, both theoretical and practical, but also with a general education that is equivalent to the main lines of work in a high school.

Several of the boys have been transferred to positions in the offices, as they have shown special ability for certain lines of work. Factory experience is the best way for young men to qualify themselves for officework, as they

then know the manufacturing end of the business, and are able to judge from a practical rather than from a theoretical standpoint the nature and quality of work done, and are also able to appreciate the time element entering into factory work.

Several high-school graduates are also selected each year and given a three-year course to prepare them for work in the accounting and business departments. During this course these boys spend a stated time in each of the departments, thereby gaining a good knowledge of the mechanical work before entering the business end.

The Graduating Exercises.

The graduating exercises of the first class proved a proud moment for the young men partaking therein. The

E. Donnelley, president of The Lakeside Press, briefly reviewed the history of the school from the time of its inception. In a heart-to-heart talk with the graduates, he mentioned the fact that while there were trades in which the wages by the hour were higher, the average yearly earnings in the printing industry were higher than in any other, and stated further that he hoped the boys would not measure success merely from the financial standpoint. He told them they had learned a good trade, and urged them to become useful citizens and to do their full duty in any work with which they associated themselves.

A surprise was sprung upon Mr. Donnelley, after he had presented the diplomas, when one of the graduates stepped forward and on behalf of the class presented him with a token of appreciation, suitably inscribed and framed,



The School Shop of The Lakeside Press.

Assembly Hall, Fine Arts building, secured for the occasion, was filled with the relatives and friends as well as many of the notables of the industry, and a splendid program, consisting of addresses and musical numbers, was provided. Following the program an informal reception was tendered the graduates, during the course of which refreshments were served.

Henry P. Porter, of the Oxford Print, Boston, Massachusetts, delivered the address to the graduates and strongly impressed upon them the high calling they had selected. In a few well-chosen words he reviewed the career of Franklin, drawing lessons from that career and emphasizing the rewards of diligence, and urging the following of the principles of industry as advocated and practiced by that idol of all printers. He also dwelt forcibly upon the fact that industrial education, above all, should develop good citizens, and that craftsmanship lays the foundation for good citizenship.

In presenting the diplomas to the graduates, Thomas

and bearing the signatures of the graduates and the following wording:

AN APPRECIATION.

We, the members of the first class graduating from the School for Apprentices of The Lakeside Press, wish to individually express to the founder and organizer, Mr. Thomas E. Donnelley, our appreciation of the opportunity afforded us to receive a thorough and efficient, practical and technical education in one of the oldest and most profitable of trades.

As we leave the school to take our places in the ranks of the journeymen printers, it is with a feeling of deepest gratitude to the one who has been untiring in his efforts in our behalf throughout the seven years of our apprenticeship, and with the wish that the school may continue to stand as a monument of credit to its founder and organizer, and to the institution as a whole.

AGRICULTURE, 1915.

"How many head o' live stock you got on the place?"

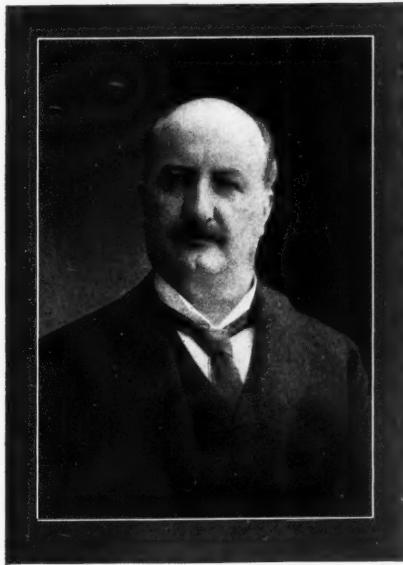
"Live stock?" echoed the somewhat puzzled farmer.

"What d' ye mean by live stock? I got four steam-tractors and seven automobiles." — Judge.

OBITUARY

George B. Armstrong.

George B. Armstrong, founder and editor of *The Piano Trade*, and one of Chicago's foremost newspapermen, passed away on Friday, August 13, at his home, 928 Eastwood avenue, after a long and useful career. He was born in Baltimore, Maryland, in 1847, and came to Chicago in

**George B. Armstrong.**

1854 with his father, who was the founder and first superintendent of the United States railway mail service.

In 1860 Mr. Armstrong began his journalistic career by founding the *Outlook*, a small paper which he carried on for some time. In 1870 he joined the staff of the *Inter Ocean*, and later served as city editor and music critic on that paper. He was sent to Huron, South Dakota, by President Arthur in 1885 as United States land commissioner, and while there was also president of the Board of Education of Beadle County, and was one of the organizers and vice-presidents of the Huron National Bank. In 1882 he established the *Huron Daily Times*. From Huron he went as special writer on the Detroit (Mich.) *Free Press*, leaving to join the staff of *The Chicago Tribune* as an editorial writer, which position he held until he was engaged by the *Evening Post* as city editor. Giving up the newspaper field, Mr. Armstrong took up trade journalism, founding *The Piano Trade*, of which publication he was editor and proprietor at the time of his death.

At all times deeply interested in matters pertaining to the welfare of the community in which he made his residence, Mr. Armstrong was appointed a member of the

Board of Education in 1878, later serving as vice-president of the board for one year, being the youngest man to hold that position. More than any of the other public offices he held, Mr. Armstrong enjoyed the work of the Public Library, of which he was a director and at one time vice-president of the board. At all times a great reader and student of literature, the work of the library lay close to his heart and in it he found his greatest interest. He made grammar his special study, and it was his boast that he had read all of the works published on that subject.

Mr. Armstrong was held in high esteem by all with whom he came in contact. With all his many activities, he always found time to give to his home life and was deeply devoted to his wife and son who survive him.

Ernest Rayfield.

The death of Ernest Rayfield, secretary of the Rayfield-Dahly Company, manufacturers of and dealers in bookbinders' machinery, Chicago, brought to a close a useful and active life, contributing to the welfare and happiness of the community, and winning the good will and friendship that are begotten by such attributes. Mr. Rayfield was born in Kent County, England, September 18, 1863, and came to America in early manhood. His first employment was in a railroad office, and later with the Campbell Press Company. After the Campbell Company dissolved he was employed by the H. H. Latham Company, and for about twenty-five years was active in the company's service as traveling salesman, gaining hosts of friends in all parts of the country.

A little over six years ago Mr. Rayfield formed a partnership with John Dahly as the Rayfield-Dahly Company, manufacturing special lines of printing machinery and dealing in kindred products, with substantial success.

He was the subject of a severe illness some years ago, from which he never fully recovered, and his death came suddenly on August 5 at his home in Chicago. His funeral was held on August 8 under the ritual of the Masonic order, of which he was a member.

Mr. Rayfield's widow, two sons and a daughter survive him.

George Helegson Fitch.

George Helegson Fitch, well-known newspaperman, author and humorist, of Peoria, Illinois, passed away on Monday, August 9, in a sanitarium at Berkeley, California, following an operation for appendicitis. Mr. Fitch was born in Galva, Illinois, on June 5, 1877, passing his early youth in that city and graduating from the Galva High School in 1892. In 1894 he entered Knox College, graduating in 1897. Following in the footsteps of his father, who was the owner and editor of the Galva *News* and had spent all of his life in the newspaper profession, he took up journalism and connected himself with the Galesburg (Ill.) *Evening News*. He returned to Galva, where for three years he was editor of his father's paper.

THE INLAND PRINTER

After working for a short time on the Fort Madison (Iowa) *Republican*, Mr. Fitch resigned to accept the position as editor of a feature column on the Council Bluffs *Daily Nonpareil*. Four years later he went to Peoria as managing editor and feature writer for the *Peoria Herald-Transcript*. In this capacity his column of "Transcripts," containing witty comments on Peoria happenings and national politics, gained for him a wide reputation.

He later resigned as managing editor of the paper, although continuing his "Transcript" column, and finally ceased connection with the newspaper work in 1912 in order to devote his time entirely to magazine work. Among his most popular short stories were the "Siwash College" tales.

George Morrow.

George Morrow, dean of the local news editors of the Baltimore (Md.) *Sun*, passed away at his home on Monday, August 2, after an illness of three weeks. He had been a member of the *Sun* staff for thirty-three years, during the greater part of the time as one of the corps of assistant city editors, and, because of his inexhaustible knowledge of Baltimore affairs during the past thirty-five years, his wonderful memory and tireless devotion to his work, he was an invaluable member of the staff.

Mr. Morrow was born in Washington County, Pennsylvania, and began his newspaper career as a printer on the Greencastle *Echo-Pilot*. At the age of seventeen years he went to Baltimore, and for a short time was employed on the *Gazette*. Leaving this position he went to St. Louis, where he remained for two years, returning to Baltimore and becoming editor and proprietor of the *Baltimore County Democrat*. Several years later he joined the staff of the *Sun* and reported the proceedings of the courts, being advanced to the copy-desk later. During his connection with the *Sun* he was the very embodiment of intelligent fidelity to duty. "Accuracy" was the watchword of his whole life as a newspaper man.

Daniel Joseph Munn.

Daniel Joseph Munn, for eleven years superintendent of the bookbindery of Rand, McNally & Co., of Chicago, and considered by fellow craftsmen an authority on bookbinding, passed away on Thursday, August 5, at his home, 1609 Cullom avenue. Mr. Munn was born in Philadelphia, and located in Chicago in 1904. He is survived by his widow and seven children.

Thomas Y. Crowell.

Thomas Y. Crowell, for nearly forty years head of the T. Y. Crowell Company, book publishers, passed away on Friday, July 30, at his home in Upper Montclair, New Jersey. Mr. Crowell was born in West Dennis, Massachusetts, in 1836, and began work as an errand boy in the bindery of Benjamin Bradley, of Boston, who at that time bound all of the publications of a number of the old Boston firms. After the death of Mr. Bradley, in 1862, Mr. Crowell assumed charge of the business, and in 1870 began for himself in his own name. For the first few years, Mr. Crowell confined himself to the binding of books for other publishers, but in 1875 the failure of Warren & Wyman, a New York house, placed in his way a line of children's and Sunday-school books, which he decided to continue at a New York office, 744 Broadway, under the management of W. W. Wyman. In 1900 a union of the two houses became imperative, and the entire business was consolidated under one roof at 426 and 428 West Broadway, New York.

Mr. Crowell was greatly beloved by his employees, many of whom went over from Boston when the change was

made, and some of them could look back with pride upon a record of from thirty to forty years of continuous service. His retiring nature kept him from trade publicity, but his interest in all movements of betterment was none the less genuine. His interest in the affairs of his house was keen and continuous until almost the end. He is survived by his wife and two sons — T. Irving and Jeremia O. Crowell.

John Wesley Harper.

John Wesley Harper, the last of the Harper Brothers, passed away at Biddeford Pool, Maine, on Saturday, August 14, at the age of eighty-four years. Had he lived a year and seven months longer he could have joined in celebrating the centennial of the House of Harper, to the second generation of which he belonged, being the son of John Harper of the original J. & J. Harper, established in March, 1817. With the passing of the four brothers who established the publishing house in Franklin Square the management fell to their sons. When he had finished his college course, John Wesley Harper was taken into the firm and eventually became its president, resigning in 1899, at which time Col. George Harvey was elected president, and Mr. Harper first vice-president.

CHARLES HEBER CLARK—"MAX ADELER"

BY S. H. HORGAN.



CHARLES HEBER CLARK, owner of *The Textile World*, who once wrote under the name of "Max Adeler," is dead. That is the way the dispatch read, but what memories the name "Max Adeler" brings back of thirty-five years ago, when "Elbow Room," "Out of The Hurly-Burly," "The Quakeress," and other books by "Max Adeler" were among the best sellers. And it might be added that illustrations by A. B. Frost first saw the light in these books.

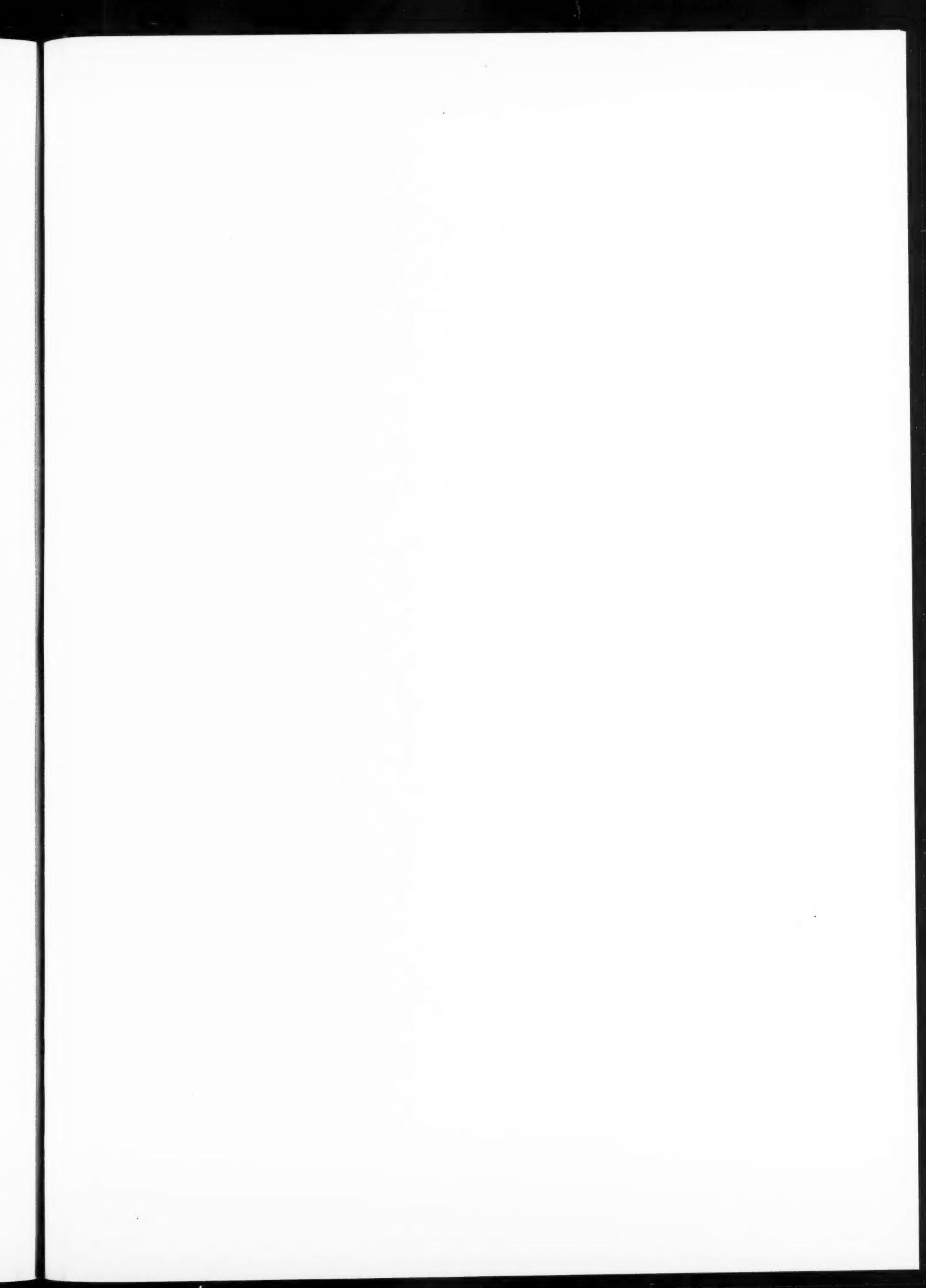
Mr. Clark was born in Berlin, Maryland, July 11, 1841, and was the son of a clergyman. He was in journalism since 1865, and was a specialist and writer on economic subjects, and proprietor and editor of *The Textile World*, of Philadelphia. He was for ten years the secretary of the Manufacturers' Club of Philadelphia, and edited the *Manufacturer*, the official paper of the club.

Notwithstanding these serious activities he wrote much verse that had the quality of sticking in the memory. In his book "Out of the Hurly-Burly," he gave the experiences of a reporter who had been engaged on the country paper and instructed to "liven up" the news, and livened up the obituary columns to the following effect:

The Death Angel smote Alexander McGlue,
And gave him protracted repose.
He wore a checked shirt and a No. 9 shoe,
And he had a pink wart on his nose.
No doubt he is happier dwelling in space
Over there on the Evergreen Shore.
His friends are informed that his funeral takes place
Precisely at quarter past four.

There were numerous other examples of the versatility of the reporter in meeting the demands made upon him, but the lines we have quoted and the subjoined were laughed over wherever English was spoken in those early days:

Oh, bury Bartholomew out in the woods
In a beautiful hole in the ground,
Where the bumblebees buzz and the grasshopper hops
And the tumble-bug tumbles around.
And when in the winter the snow and the ice
Have covered his dear little bed,
His brother Artemas and small sister Jane
Can visit the place with their sled.



MORNING

From the original painting by Edgar Payne, Palette and Chisel Club, Chicago.
Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago.

Four-color engravings by the Art Reproduction Company,
412-420 Orleans Street Chicago.
Process inks by Charles Hellmuth





The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing on Aluminum.

(1717) A country printer submits a round-cornered aluminum card, 2 by 3½ inches in size, and writes: "Kindly advise us where metal cards similar to the enclosed can be procured; also if they can be printed upon an ordinary platen press without extra trouble."

Answer.— Aluminum cards of the size mentioned can be secured in Chicago. These cards can be printed from type or half-tone plates on any platen press. We advise the use of hard tympan, hard smooth rollers, and the best quick-drying job-black or colored inks. Lay cards out singly to dry; if they are to be printed on both sides, do not back up until the next day. There need be no waste, as misprints may be washed off with gasoline and used again.

How Can a Word Be Removed from a Printed Circular?

(1727) A Brooklyn correspondent, who gives no address, writes: "Would you kindly publish in THE INLAND PRINTER, if it does not require too much space, a preparation or method of removing a word or name (without injuring the paper) from a printed circular so that another name may be substituted, where a mistake has been made, to save reprinting the full circular?"

Answer.— We have answered similar questions several times to the effect that a word may be removed by erasure if the stock will stand it. We have found the Bee-Gee brush eraser the best for this purpose. Where the word is to be removed from real parchment, a liquid called "Adelite" may be employed. This may be applied with a wad of cotton wool attached to a piece of wood. This liquid appears to do no harm to the material. Ink may be removed from some grades of bond-paper with the aforesaid liquid. If any of our readers know of any better method we would like to present the plan to our correspondent through these columns.

How Many Good Impressions Will a Half-Tone Print?

(1725) Submits two impressions of half-tone plates printed on a good grade of tinted enamel stock, and asks the following question: "Will you kindly inform us how many perfect impressions we should be able to get from half-tones like the samples attached to this letter on the grade of paper used?"

Answer.— The plate could easily print fifty thousand impressions and all look equally well, if the make-ready is adequate. A proper make-ready on the form, with the cylinder bearers in firm contact with the bed bearers during the heaviest stress, will prevent the cylinder from bearing unnecessarily heavy on the page edges. This latter trouble is the principal cause of half-tone plates wearing down next to the white margin of pages. A make-ready which will include mechanical overlays instead of those

cut by hand will also be conducive to the increased number of impressions from half-tone plates. Complaints that arise from short runs with worn-out half-tone plates can usually be traced to a press that "gutters," to use a popular term, or to a press that slurs, owing to carrying too much packing, two evils that are usually combined. The fault seldom lies in the stock. We have an instance where over half a million impressions were run on a square-finished half-tone without any sign of wear appearing.

Cause of Imperfect Register.

(1722) An electrotyper submits a page of a circular. The type-form is surrounded by two parallel rules with a one-point face. A four-point rule printed in red ink was to register between the two one-point rules, with a narrow white space between. Judging from the specimen submitted, the register was unsatisfactory. The letter reads: "Enclosed with this letter is a sample page of an eight-page form, printed from patent-base electros, locked up as shown in pencil sketch on reverse side thereof. The two colors were locked in one form and routed out in the plates. Plates were made when the weather was warm and wax was soft. Printing was done about ten days ago, black first, red a day and a half later. Paper was 21 by 28 inches. Another set of plates of a similar nature were made later and printed on white coated stock a trifle heavier than sample. Register was good. Kindly tell me, if you can, why first job was out of register."

Answer.— We can only surmise that the difference in register was due to the varying nature of the stock. We can not see that the electros were at fault. The coated white stock doubtless offered more resistance to changes in dimensions due to atmospheric conditions, owing to its baryta coating. Weather conditions may have had a bearing on the unsatisfactory register in the first set of plates. If it were possible, it would have been a good plan to print the two colors simultaneously on two presses. In this manner there can be no great change in dimensions of the stock.

The Use of Embossing Board.

(1724) A Louisiana printer writes: "I received a circular descriptive of Stewart's embossing board. It explains how to make the male dies, but does not explain how the female die is made. In printing from type, is the female die made from the type, then the female die locked in the chase and the male die made from the embossing board?"

Answer.— The female die is usually made of zinc, by a photoengraver, from a design furnished by the printer. The die may be from an impression of a line of type or a pictorial design. The part that is desired in relief on the paper is cut intaglio in the die, or just as the reverse side

of the paper appears. The die is attached to a metal block and is locked in a chase. The tympan is removed and a sheet of manila is pasted on the platen. An impression is taken on the sheet to determine the position of the embossing board or composition which is to be the counter die. When the material is attached in place, the press is brought to the impression position and allowed to stand so as to permit the plastic material to be forced into the interstices in the die. After a lapse of five minutes the press is brought to a position where the counter die can be examined. If the relief is sufficiently formed and corresponds fully to the design, it may be covered with a sheet of thin paper, which may be oiled or paraffined. Some pressmen interpose a sheet of oiled tissue or a piece of tin-foil between the die and plastic material before the first impression is pulled, to prevent the adherence of the plastic material to

Answer.—“The Color Printer,” by John F. Earhart, is now out of print, but occasionally THE INLAND PRINTER secures a copy. We have two copies in fairly good condition at the present time. The price of one is \$12, and the other is \$15. In regard to printing red on black, while it is not impossible, it is impracticable. A better way to produce that effect is by printing black over the red with open letters. If the words are desired in bright red on black, the black plate would be made with the white letters and the red would be printed with a flat tint-block, either a trifle larger than the lettered design or just a trifle under the size of the black plate. To print on black with red, or any other color, is considered impracticable, as the black requires a stronger color to cover it up, and there is no stronger color than black. It is true that once in a while you see red or white covering black, but it is usually done



A HAWAIIAN GRASS HOUSE.
Photograph by courtesy of J. P. Gomes, Jr., Honolulu, H. I.

the die. When the counter die is sufficiently hard to proceed with the work, the guides are set and the outer edges of the counter die are trimmed so as not to mark the stock, then the work of embossing begins. From the foregoing it will be seen that the die is made of metal and the counter die of plastic material, such as embossing board. The printer rarely makes his die, but always prepares the counter, or male die, as it is sometimes called. Our book on embossing and die-stamping gives full details regarding this work.

Printed Red on Black.

(1728) A printer in a small shop near Chicago writes: “Please let us know the price of your book, ‘The Color Printer.’ I find it advertised in my book, ‘Modern Press-work,’ but the price is not given. My employer wants me to print a light type-form in orange-red on solid black. The red is to show its full bright color. The paper is white enamel. He claims to have seen exactly the same in THE INLAND PRINTER. I have been a diligent reader of your journal, but have never come across a bright red printed on black. Impossible. Am I right?”

with foils which are applied in a hot-stamping press and is not done with ink. Cover-ink is the nearest approach to the kind required.

What Is a Mechanical Overlay?

(1723) A correspondent writing from Berkeley, California, states: “I have been reading of mechanical overlays in the columns of your magazine, but do not know the meaning of the term. Can you acquaint me with the matter? I will appreciate an explanation of the same.”

Answer.—An overlay, first of all, is a series of impressions on paper cut out to conform to the various tones of an engraving, and assembled in register with one another. These pieces of paper combined form a relief outline which will be thick where the solids appear in the engraving, and thin where the high lights show. This is called a “hand-cut overlay,” or simply “cut overlay,” as the term was used before the advent of the mechanical overlay. A mechanical overlay in effect is no different from the hand-cut overlay, except that it is produced by mechanical means and is selective in preparation, not depending on the whim or skill of the pressman in construction. There is no secret

regarding the making of a mechanical overlay. Take, for example, the chalk overlay—an impression of a half-tone engraving is pulled upon a sheet of prepared paper with special ink. The prepared paper is immersed in an etching fluid which erodes the surface that is not protected with the ink. In a few minutes the sheet is removed from the etching fluid and placed between blotters to absorb the excess moisture. When the dry sheet is examined by transmitted light it will be observed that the solids in the engraving are opaque, owing to the thickness of the chalk material, while the high lights are more or less translucent in proportion to the tones of the plate. A superficial examination shows a relief surface in which the solids represent the thickest part of the paper and the high lights the thinnest. A measurement shows a thickness of .010 of an inch for the solids and .005 of an inch for the high-light parts. As the relief is selective in mechanical overlays, it will be seen that these will eventually supersede the hand-cut variety.

To Prevent Slurring on Rule-Enclosed Forms.

(1729) W. H. Murray, of Withrow, Washington, offers the following method for overcoming slurring on presses of the clam-shell type: "I have noticed articles in your paper frequently on the subject of slurred impression on rule-enclosed forms. I have had considerable difficulty of this kind, but finally devised a way to overcome the trouble. In the first place, this trouble comes from one of two causes: The first and most probable cause is that if a platen press is slightly worn, the platen gives or moves a trifle under the strain of impression. This is particularly true of presses of the clam-shell type. The second cause is a 'baggy' or carelessly stretched tympan. To overcome the difficulty I used type-high bearers made from brass or heavy wood rule. These should extend the full width of the chase and be locked up with the form. Bring the press to a square and even impression and then overlay the bearers with a sheet of heavy cardboard. This causes the bearers to catch the strain of the impression and also hold the platen rigid at the moment when the impression is being taken. Now build up the impression on the form proper until a good, clear print is secured. In following this plan, remember that the regular steel bearers, made to overlap the ends of the chase, will not answer. They must be of rule, and heavy enough to stand the strain of the impression. I use the same plan in making ready all light forms where a clean impression, but not too heavy, is desired. It works especially well on wedding invitations and forms where script and other light faces are used, having the double advantage of insuring a clean print and preventing damage to the delicate type-faces."

Too Much Ink Combined with Insufficient Make-Ready.

(1726) Submits an eight-page section of a school catalogue printed on superfine enameled stock with Ruxtonique ink. The half-tones were both oval and square finished, with light and dark backgrounds. The printer writes in part as follows: "I am trying to work a job of half-tones, four pages at a time, mostly full-page engravings, but some smaller plates, two to the page. I have no trouble in getting good results on the full-page plates, but when I try to print the smaller ones the enamel picks off the paper, especially around the sides. The paper is superfine enamel, and the ink is Ruxtonique. I thought at first it was because the ink got a little dry before starting to print, but we washed up the press and put on fresh ink."

Answer.—The cause of your trouble appears to be two-fold. The make-ready of the half-tone plates appears to

be deficient, making it necessary to carry too much ink. If you are not familiar with the making of cut overlays, it would be a capital idea for you to secure shop rights for a mechanical overlay, which, when installed, will lessen your labor and enhance the appearance of your work. Where you may not want to go to the trouble or expense of making cut overlays for each plate, you can secure fairly good results by using a print tympan of not more than six sheets, the balance to be of heavy manila or of hard book-paper. The make-ready sheets may be attached to a manila foundation sheet just beneath the print-paper, or they may be attached to the third sheet of print, all of these sheets to be covered with two heavy sheets of manila, well oiled on both sides. The entire packing should not exceed the height of the cylinder bearers more than the thickness of one sheet of manila.

A letter received from our correspondent in part reads: "I want to thank you for directions for making tympan and make-ready on half-tone work as per sample sent. I have given it a fair trial and immediately got better results, and the information will be of inestimable value to me."

USING THE WAR AS A TEXT FOR ADVERTISING.

Many of the writers of to-day are using the European war as a text for their advertisements, but the accompanying reproduction of a hand-bill conveys to us the fact that others, in years gone by, have grasped an occasion like the present to use war as a subject in writing their announcements.

One Lewis Cole, sixty-nine years ago, when James K. Polk was President, issued his warning to the people to

WAR, TEXAS & OREGON.

**In these critical times, when
we are threatened with war on the south and west, the consequences of which
must distress and want, it behoves us all to commence
IMMEDIATE PREPARATION.
SPIN YOUR WOOL, MAKE YOUR CLOTH,
AND SAVE YOUR MONEY.**

The public are hereby notified
that a new candidate, with 30 years' experience and a host of recommendations, now offers his services at the

Fulling Mills at Esperance,

where he will attend to CARDING AND CLOTH DRESSING in its various branches, being confident that he can do work in a manner that cannot fail to give entire satisfaction to all who may favor him with their business. So please walk up and deposit your silver or paper ballots for the new candidate, whom you will find at all times willing and ready to obey the instructions of his constituents.

Stoves and Ploughs for sale.

LEWIS COLE.

Esperance, May 1, 1846.

JAMES BIGGS, PRINTER, AMSTERDAM, MONTGOMERY COUNTY, N. Y.

The Advertiser of 1846 Used the War as an Attention-Arrester in His Advertisements.

Reproduced through the courtesy of R. H. Sprague, Monroe, Michigan.

economize and save their money, at the same time, in a half humorous way, soliciting their business. The wording also leads one to believe that he was interested in politics.

The original, which was recently found in an old dresser, brought to Michigan from New York years ago, was no doubt printed with a very good quality of ink on a tough and durable sheet. The impression shows plainly on the reverse side—the job evidently having been printed by the "wet" process.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. IX.—APPRaising AND TESTING PAPER.

BY WILLIAM BOND WHEELWRIGHT.



HE appraisal of a specimen of paper differs from testing in that an appraisal comprehends the value of an object in relation to its usefulness and marketability, whereas testing is merely an arbitrary method of expressing the chemical or physical properties of the object. The power of appraising can be acquired only through practical experience; and the ability of testing is gained only by careful technical training.

In the majority of cases a satisfactory appraisal may be given without chemical or physical tests, but these are cases when the superficial characteristics, such as color, finish, feel, etc., are the prime qualifications, and such considerations as fiber content, freedom from impurities, exact tensile strength, etc., are of negligible importance.

Although experience, only, leads to the power of appraising paper, certain points might be suggested with benefit to the beginner which would assist him to an earlier acquirement of the knack.

COLOR.—Color being a purely relative term as applied to the variations in so-called "white" papers, it is necessary to make comparisons with accepted standards of the various grades in order to arrive at conclusions.

In common parlance, white papers may be described as natural, light natural, white, blue-white, pink-white. Natural papers are those in which a minimum of artificial coloring has been added, and the brilliancy of shade depends entirely upon the quality of the stock.

Almost all paper is colored to some degree while the stock is in the beater, and the minimum quantity of a special line, which any mill will make on special order, is usually limited by the contents of one beater, and, on account of the time required to wash up, the cost of special colors is increased. Rose-pink and Prussian blue are the colors used in modifying the natural color of any beater colors used in modifying the natural color of pulp to produce a white paper. The so-called "white color" of the cheaper grades of papers is ordinarily gained by a comparatively heavy use of blue, and by comparison with a white paper of good quality the blueness is decidedly noticeable. In judging color, it is well not only to look at the surface, but also to examine the paper when held up against the light, making comparison with some acceptable standard. Also noting the clearness of the stock, as indicated by the sharpness of definition of the shadows of the fingers which hold the sheet. This comparison is affected, of course, by the bulk of the paper, but two papers of about equal bulk may be fairly compared in this way. Any judgment as to shade is, naturally, in part, a question of taste. Permanency of color may easily be determined by exposing a portion of a sheet to sunlight for a few hours and noting any alteration in color.

FORMATION.—While examining a paper for color and clearness, the formation of the sheet should also be observed. In general, a close, even formation is to be desired. Fibers of the same approximate length may be loosely or evenly formed, according to the skill of the machine-tender. The longer the fiber, the harder it is to get a close, even formation, and it should be remembered that these two qualifications are to a greater or less extent contradictory.

FINISH.—Whatever the finish of paper, the two sides of an ideal sheet would look exactly the same. In most papers made on a Fourdrinier machine the impress of the wire is discernible, and there is a perceptible difference in texture between the "wire," or bottom, side and the "felt," or top, side, the one tending to reproduce the texture of the wire cloth, and the other the weave of the felts.

Some manufacturers have perfected their processes to a degree that renders these differences imperceptible. Papers made on cylinder machines of more than one vat are apt to be more even-sided, as the contact with the wire of the molds is less protracted and there is considerable pressing of the web between two felts as it is carried along.

The evenness of the finish, and the fineness of texture over all parts of a sheet, may best be judged by holding it aslant to the light. This also discloses whether the paper is "fuzzy" or free from lint.

Fuzz, or hairiness, usually occurs on the wire side of the sheet. This is due partially to the stock, soda pulp being especially liable to fuzz. It is also due to overdrying, and sometimes to the action of the suction boxes, which if worked too hard cause the surface fibers to stand on end.

"Hairiness," or fuzz, is more apt to occur on antique and other light finishes, but calendering will not entirely overcome it, and such papers as would be fuzzy uncalendered, become fuzzy with handling.

In fact, the durability of the surface may well be tested by rubbing the paper between the fingers. In this way, too, one judges the "feel," which of all qualities of paper is perhaps the most difficult to express, but usually described as hard, soft, mellow, harsh, rough, smooth.

In highly calendered papers, well closed and evenly finished, the light will be reflected uniformly, as from a well-polished table-top; but if the formation is "wild," there will be a blotchy look as the small knots of unevenly distributed fibers cause thick and thin areas, and the thick ones get harder squeezing through the calender rolls and, consequently, a higher finish.

Another cause for unevenness in finish is a variation in the thickness of the paper as it is made on the machine. This unevenness runs lengthwise in streaks, and may originate on the wet end of the machine if the pulp is not deposited uniformly.

Again, the pressing may be faulty at the press rolls, causing a thin streak. Naturally, the thin part of the paper dries more readily than the thick, and as even surfacing depends partly upon even dissemination of moisture in the sheet, a poorly pressed sheet would have a faulty finish. Dirty felts also cause uneven drying, as water can not be evenly squeezed through a felt the pores of which are partially choked. Lastly, the unevenness may be caused by the calender rolls themselves being in poor condition.

It is easy to detect thin areas by examining paper in a pile, as a pile of papers of uniform thickness will be practically level on top.

Papers for half-tone printing, whether coated or uncoated, should be even in formation, thickness and surface, otherwise the printer's "make-ready," which is designed to offset inequalities in the plates, will be discounted by inequalities in the paper.

There are some special papers in which unevenness in formation and finish are intentional, on account of the unusual effects thus gained; and other papers, such as wrappings, where such niceties of the papermakers' art are of little importance.

OPACITY.—Opacity may easily be judged, although it is difficult to express it in any accurate terms. By placing the

papers to be compared side by side over a printed page, the relative merits in this respect may be immediately perceived.

SIZING.—Sizing may be approximately judged by moistening the stock and noting the rapidity of the absorption, or tested by drawing lines with ink and watching to see if they spread afterward. Absorbency in blotting-papers may be measured by submerging two strips equally and noting how high the ink is drawn up into the strips. Such papers are made without any sizing and are often called "waterleaf."

WEIGHT AND BULK.—Weight and bulk may be closely approximated by a practiced hand, but they must also be considered in relation to finish, as pointed out in the preceding chapter.

There are many convenient forms of micrometer gages, and any one who has much to do with paper should be provided with one, as it is unsafe to depend entirely upon judgment when a thousandth part of an inch may account for ten pounds difference in the weight of a ream of paper or cause serious variations in the bulk of a book.

QUALITY AND STRENGTH.—Quality and strength may be approximately judged by tearing the paper in both directions of the grain and observing the fractured fibers, but these matters are to be more accurately estimated by mechanical and chemical tests.

It will be observed that cleanliness in paper, and most of the foregoing characteristics of paper, do not lend themselves to mechanical tests, but are properties which require the judgment of an expert.

CARDBOARDS.—In judging thick papers, such as bristol boards, it is customary to see if they are snappy. An idea of their fibrous strength may be had by folding in various directions. Pasted cardboards may be distinguished from unpasted by burning, for if paste has been used the layers of paper will split apart as the paper burns. This burning will also give a slight idea of the amount of filler in the stock, as the ash will be greater as the filler is increased.

PAPER-TESTING.—Tests applicable to paper may be divided into three classes—microscopical, physical and chemical.

The purpose of microscopical tests is to determine the kind and character of the fibers, and to assist in determining the nature of mineral filler and of impurities. It is also used in estimating the percentages of the various kinds of fiber. Chemists claim to be able to estimate this within five per cent. A minute sample of paper is prepared by boiling in a five-tenths per cent solution of sodium hydroxid, in order to remove everything from the fibers themselves. The resulting mite of pulp is placed on a slide with a dissecting needle, the excess moisture is removed and a stain is added. This stain gives different characteristic hues to the different kinds of fibers. The color and form of the fibers as observed through the microscope disclose their character to the trained eye.

By counting the different kinds of fibers under observation, the analyst estimates the proportions in which they existed in the sample of paper.

The quantitative determination is far more difficult than the qualitative and requires an expert eye. It would seem at best as though the opportunity for error was excessive.

The physical tests are more familiar to most persons, and include (1) weight per ream, (2) thickness, (3) bursting strength, (4) tensile strength, (5) folding endurance, (6) absorption, (7) expansion.

1.—There are two kinds of paper-scales. The most

common kind gives, directly, the ream weight from weighing a single sheet, and is of such convenience that almost all paper-users could well afford to have one.

Sensitive paper-scales for small samples, 4 by 4 inches in size, are of great assistance also, and should form part of the equipment of every paper-dealer.

2.—The thickness is determined by a micrometer gage measuring to one-thousandth of an inch. In gaging thin papers it will prove more accurate to take four thicknesses, as the error in reading is thus quartered. The following table of bulks, which shows the number of pages per inch from a gage of four sheets, will be found convenient:

| Thickness of four sheets in thousandths. | Number of pages to one inch. | Thickness of four sheets in thousandths. | Number of pages to one inch. |
|---|------------------------------------|---|------------------------------------|
| 8..... | 1,000 | 19 $\frac{1}{2}$ | 410 |
| 8 $\frac{1}{2}$ | 941 | 20..... | 400 |
| 9..... | 889 | 20 $\frac{1}{2}$ | 390 |
| 9 $\frac{1}{2}$ | 842 | 21..... | 381 |
| 10..... | 800 | 21 $\frac{1}{2}$ | 372 |
| 10 $\frac{1}{2}$ | 762 | 22..... | 364 |
| 11..... | 727 | 22 $\frac{1}{2}$ | 356 |
| 11 $\frac{1}{2}$ | 696 | 23..... | 348 |
| 12..... | 667 | 23 $\frac{1}{2}$ | 340 |
| 12 $\frac{1}{2}$ | 640 | 24..... | 333 |
| 13..... | 615 | 24 $\frac{1}{2}$ | 326 |
| 13 $\frac{1}{2}$ | 593 | 25..... | 320 |
| 14..... | 571 | 25 $\frac{1}{2}$ | 314 |
| 14 $\frac{1}{2}$ | 552 | 26..... | 308 |
| 15..... | 533 | 26 $\frac{1}{2}$ | 302 |
| 15 $\frac{1}{2}$ | 516 | 27..... | 296 |
| 16..... | 500 | 27 $\frac{1}{2}$ | 291 |
| 16 $\frac{1}{2}$ | 485 | 28..... | 286 |
| 17..... | 471 | 28 $\frac{1}{2}$ | 281 |
| 17 $\frac{1}{2}$ | 457 | 29..... | 276 |
| 18..... | 444 | 29 $\frac{1}{2}$ | 271 |
| 18 $\frac{1}{2}$ | 432 | 30..... | 267 |
| 19..... | 421 | 30 $\frac{1}{2}$ | 262 |

3.—Bursting strength is determined by a variety of testing-machines, constructed so as to record the pressure per square inch which may be exerted before rupturing the paper.

In a government bulletin, Report No. 89, United States Department of Agriculture, the following criticisms of this test are made: "This pressure is generally believed to represent the mean strength of the paper—that is, an average of the strength across and with the sheet. This is not true, however, experience indicating that strength as thus determined more nearly agrees with the strength of the paper in the cross direction, with the minimum strength rather than with the average strength of the paper.

"Among other objections to testers of this type, is that to a certain extent the operator can influence the results at will, and even with the greatest care there is quite a wide difference between different tests of the same paper."

4.—Tensile strength is determined by clamping a strip of paper of standard dimensions in a machine which exerts a uniform tension until the strip breaks. The breaking strength is shown on the recorder, and the amount of stretch before breaking is also registered, thus indicating the elasticity of the paper. The best known instrument of this sort is the "Schöpper," but the machine is very costly and not as easy to manipulate as such testers as the "Mullen" and "Ashcroft," hence is rarely found except in well-equipped laboratories.

5.—Folding endurance is determined on a machine which folds a strip of paper back and forth in a slot, the strip being clamped at either end to a spring device which maintains a uniform tension. The number of folds which the strip withstands is automatically registered. This test is favorably regarded as an indicator of durability, but the apparatus is expensive and not easily available, hence this test fails of frequent use.

6.—The absorption tests are applied principally to

blotting-paper, and consist in suspending equal widths of paper so their ends are submerged in a beaker of colored water. The height the water rises in a given time demonstrates the capillary attraction.

7.—Expansion is estimated by taking strips of uniform dimension, dipping in water and measuring the expansion.

Chemical tests are for the determination of (1) the percentage of mineral filling; (2) the percentage and nature of sizing materials; (3) qualitative tests for starch, acid, sulphur, chlorin, glue, filling material, dyes, ground wood.

The amount of filling may be determined by incinerating a piece of paper of known weight. As the filling is non-combustible, the weight of the ash determines the percentage of filling, although allowance must be made for the amount of water of crystallization driven off from the mineral.

Tests for acids are important in papers used for mounting tarnishable substances, such as jewelry.

Tests for sulphur or chlorin are important in determining the chemical purity of the paper, since such residues militate against the permanency of color and strength of paper.

The presence of ground wood is easily determined by a drop of either strong nitric acid, which turns the paper brown, or a drop of phloroglucin, which gives a reddish-brown tint from contact with ground wood.

LIVING LANGUAGES.

An article in the Philadelphia *Ledger* calls attention to our neglect of living languages in any scheme of our education, even in the colleges. And what is more, it traces this indifference to our English inheritance—the Anglo-Saxon's indifference to any foreign tongue. The refusal of the English of Elizabeth's day to pronounce the name of the town of Ypres, where British troops have recently been fighting, gave us our word "diaper." No Englishman would say "drap d'Ypres" (cloth of Ypres) in the French style "dra deeper," but in the English style of "dye-per" cloth, then just "dye-per," and then diaper. Many philosophers hold that it is this indifference to foreign tongues that has led to the present war. Just before the war England was losing her control of the world trade because Germany, taking command of languages and knowledge of the peculiarities of peoples, instructed her youth in one or two and sometimes more languages.

We have inherited the Anglo-Saxon linguistic indifference, in spite of the many nationalities that have come to us. Our institutions of learning turn out many students unable to speak any language but their own. So all our efforts to capture South American trade are seriously hampered by our refusal to know either Spanish, French or German, or all three.

With our economic relations with the West Indies, Central and South America, and Mexico, a knowledge of Spanish and Portuguese is indicated as a necessity. But our colleges and universities, the article goes on to say, absolutely refuse to "reorganize" their modern language department, and send men forth equipped with a practical use of these languages.—*The Indianapolis News*.

WHY IT IS.

"Why do they call 'em fountain pens? I should say reservoir pen would be the better name. A reservoir contains liquids; a fountain throws 'em around."

"I think fountain pen is the proper name," said the party of the second part.—*Louisville Courier-Journal*.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached, and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Linotype Machinist Seeks Change.

(3216) Linotype machinist, twenty-seven years of age, familiar with general machinework, and a graduate toolmaker, seeks change. Seven years' experience as linotype machinist, and is capable of doing any kind of work on any model, such as rebuilding from base, or repairing. Best of references.

Lady Seeks Position as Linotype Operator.

(3217) A lady operator, with eight years' experience in the composing-room, four years on straight matter and jobwork, and four years on the linotype, seeks change. Experienced on magazine, book, catalogue, tabular and Spanish composition. Union. Prefers position in city of moderate size.

All-Around Printer Seeks Change.

(3218) An all-around printer, twenty-five years of age, having had twelve years' experience as job and ad. man, seeks change. Would like position in a large job shop or on a weekly paper in a fairly good-sized town.

Seeks Position as Foreman or Superintendent of Small Plant.

(3219) A practical printer for twenty-one years, having owned and managed a combination job office and daily and semi-weekly newspaper in a small town, seeks change. Is now working as a combination monotype operator. Will accept position as foreman or superintendent of a small plant, or as combination monotype operator or the operating of one or more casters. Best of references.

Seeks Position as Operator or Machinist-Operator.

(3220) Has worked in all departments for fourteen years, most of time as job compositor, make-up and machinist-operator on linotype; three years as foreman of job and linotype departments. Has speed of 5,000 ems eight-point on the machine. Prefers position in Central States or Southwest, but willing to go anywhere.

Printer Seeks Change.

(3221) A printer, having fourteen years' experience on loose-leaf and manifold work, seeks change. Also competent at proofreading and O. K.'ing. Non-union. Married.

Proofreader Seeks Opening.

(3222) Ten years' experience as proofreader on all kinds of high-grade job, book, catalogue, loose-leaf and magazine work, seeks position in that capacity in non-union plant. Competent to take charge as head proofreader and O. K. for press.

Working Foreman Seeks Position.

(3223) First-class compositor, union, with twenty years' experience, seeks position as working foreman. Married, temperate and reliable.

Compositor Seeks Change.

(3224) An I. T. U. student, twenty-one years of age, with six years' experience in the printing trade, mostly in small shops, desires to locate in shop doing the higher grade of work and where he would be under the direction of first-class men, with opportunity for advancement. Best of references.

Seeks Position as Job Compositor.

(3225) Man, twenty-seven years of age, with thirteen years' experience in England, accustomed to display, tabular, general jobbing, magazine and also stone work, seeks a position as job compositor. Union. Student of the I. T. U. Course.

All-Around Printer-Editor Seeks Change.

(3226) All-around printer-editor, who is also a good job, advertisement and make-up man, having done some writing and soliciting, seeks change. Nothing east of Missouri river considered. State salary.

Cuban Seeks Position as Instructor in Printing.

(3227) A native Cuban who is a first-class job and advertisement compositor, and also an experienced monotype combination man and a linotype machinist-operator, thoroughly familiar with Models K, 5, 8 and 15, seeks position as a printing instructor in some colored college, institute or university in the United States, or would accept position in small or large printing concern where ability and energy were appreciated. Speaks Spanish and English. Twenty-three years of age, strictly sober and reliable. Can furnish best of references.

First-Class Jobman and Hand-Letterer Seeks Position.

(3228) A student of the I. T. U. Course, twenty-five years of age, desires to connect with firm doing first-class work. Is a first-class job compositor and can make ready on job presses. Desires position either as jobman and hand-letterer, or a position in the office as assistant to commercial artist.

Pressman Desires to Take Charge of Pressroom.

(3229) A pressman, thirty-two years of age, with eighteen years' experience on all kinds of presswork, single or two color, desires position in charge of pressroom. Honest and energetic. Married. Best of references.

Cylinder Pressman Seeks Position.

(3230) Cylinder pressman, temperate and reliable, thirty-seven years of age, would like to get in touch with a concern in the New England States or the Province of Quebec, with the object of procuring a permanent position. Experienced on various classes of presswork, including half-tone work, colorwork, embossing and general job printing; also familiar with platen presses. Capable of taking charge of small plant.

Advertisement Compositor Seeks Position.

(3231) Seeks a position as advertisement compositor. Has had several years' experience with weekly papers. Prefers a position where he can do advertisement work only. Best of references.

Monotype Operator Seeks Position.

(3232) Desires position as job or advertisement compositor, or on monotype keyboard, in either a job shop or a newspaper office, in the West, having a scale not lower than \$18 a week; good habits; single; best of references.

Foreman of Medium Size Plant Seeks Change.

(3233) Thirty years of age, union, with fifteen years' experience in job and newspaper work in country and city offices, four years as foreman of small daily and job office. Understands job and cylinder presses, also linotype, stonework, laying out of jobwork and newspaper advertisements, stock-cutting; also has a fair knowledge of cost-finding. Desires a position in New York State where there is an opportunity for advancement.

Seeks Position on Good Weekly Newspaper.

(3234) "A young man of sixty years, with twenty years of work stored up in his interior department," who has worked on and published country papers since he was fourteen years of age, is seeking a position on a good weekly paper. Wide experience at chasing up local news, advertising and job work. Can do anything from washing rollers to writing editorials, with the exception of presswork. Prefers being within three hundred miles of Chicago. Would consider leasing a small plant if right terms could be secured.

All-Around Printer Seeks Position.

(3235) A competent, all-around printer, having a number of years' experience in large pamphlet binding, also in general jobwork, finishing, binding, cutting, etc., together with about one year's experience in operating linotype in newspaper and job office, is seeking a position where this experience can be used to advantage. Is willing to go anywhere for reasonable compensation.

Seeks Position as Advertising and Circulation Manager of Small Daily.

(3236) Advertising man, who has had wide experience in country newspaper offices, and for two years was editor and manager of a country newspaper. A student of the I. T. U. Course and also of I. C. S. course in advertising. Prefers city of about fifteen thousand population in the Central States.

Seeks Position as Manager of Weekly Newspaper or Foreman of a Job and Publication Office.

(3237) Desires to locate in southern California near Los Angeles, either as manager of a weekly newspaper or as a foreman of a job and publication office. Is thirty-five years of age, and has had twenty years' experience in large and small offices, from country weekly to large daily papers and magazines. Familiar with editorial work and proofreading. Best of references.

Superintendent Seeks Opening.

(3238) Familiar with modern printing-plant efficiency and cost-system methods; estimating; handling large and small work; practical stoneman and job-printer; used to planning and laying out big runs; good judge of presswork and how to get results from this department; familiar with folding and binding combinations where manufacturing pamphlets by the million brings out economy in production; recognized successful executive for past fifteen years; prefers to locate as superintendent or manager of up-to-date plant giving results the first consideration. Any locality.

Opening for Stoneman.

(3239) An up-to-date job-printing plant in the State of West Virginia needs the services of a first-class stoneman.

All-Around Two-Thirds Seeks Position.

(3240) Young man, twenty years of age, having five years' experience in the printing business, would like an opportunity to finish learning the business. Can set any kind of reprint, small manuscript jobs, or advertisements, also make up or lock up for job press or foundry. Can also feed Gordon and Universal presses and is experienced in job and publication work. Excellent habits, studious, and steady worker. Best of references.

Linotype Operator Seeks Opening.

(3241) Young man, twenty-two years of age, seeks work on the linotype machine. Can also do advertisement work. Has finished part of the I. T. U. Course. Single, steady worker, and of clean habits. Willing to locate anywhere.

Printer Foreman Seeks Change.

(3242) Thoroughly experienced printer foreman, capable of estimating, proofreading, superintending, etc., seeks change. Has handled composing-rooms having from three to twenty-five men, and has had entire charge of several good shops. Is considered A-1 on the better class of work at the case. Married, thirty-five years of age, good habits.

All-Around Printer and Monotype Operator Seeks Opening.

(3243) Twenty-five years of age, with about eleven years' experience in all branches of the printing business, one and a half years' experience on monotype keyboard and easier, desires position where this experience can be used to advantage. Desires to locate in the Central States if possible. Union.

Seeks Position as Assistant or Apprentice Pressman.

(3244) Desires to secure position as assistant or apprentice pressman on cylinder presses. Capable of taking pressman's position on ordinary work, but prefers position as assistant on first-class work. Twenty-four years of age. Best of references.

Seeks Position in Editorial Line.

(3245) Young man, twenty years of age, for four years doing office and stenographic work with large publishing house, during which time he came in direct contact with the editorial department, which awakened the desire to enter the editorial line, seeks position in the publishing field where there is an opportunity to develop in the editorial line. Has been successful in submitting manuscripts to various newspapers and magazines which have been accepted and published.

Desires Position as City or Telegraph Editor.

(3246) Young man, thirty-two years of age, with fifteen years' experience in editorial and reportorial work, seeks position as city or telegraph editor, Middle West preferred. Understands mechanical end, having done some work at the case and on linotype.

Pressman Desires to Take Charge of Small Pressroom.

(3247) Experienced pressman on color, half-tone and commercial work, would like steady position. Capable of taking charge of small pressroom. Union.

Advertisement and Job Compositor Seeks Position.

(3248) Compositor, with fifteen years' experience on magazine, advertisement and job work, seeks opening. Employed in the largest shop in Chicago for six years. Married, with family. Best of references.

Compositor and Stoneman Seeks Change.

(3249) Young man, with fifteen years' experience in printing, advertising and newspaper work, seeks change to Middle West or South. Thoroughly competent compositor, good stoneman, fast, accurate and systematic. Sober, reliable, willing to start as compositor, if opportunity for advancement is offered. Married, union man.

All-Around Printer Seeks Position.

(3250) All-around printer, good layout man and foreman, excellent proofreader, also capable of handling local news and other office work, seeks position. Would prefer job on a large weekly or small daily as proofreader and man to help out in the front office where he could get experience in soliciting advertising and help the business men plan their advertising, etc. Has taken the I. C. S. Complete Advertising Course, and has had two years' experience in soliciting work. Married.

CHARLES S. BROWN AND PRINTERS' INVENTORIES.

Brown's inventory-books have been before the printing trade for many years, but comparatively few printers fully appreciate what the plan and the book devised by Brown will do for them.

The book will give a complete history and valuation of everything in the plant, what it is or was, when it was

Chicago in the following years, subbing on the *Inter Ocean*, and working in job-offices. In 1878 Brown started the *Barry County Democrat* at Hastings, Michigan, for Andrew J. Bowne, and was married that year. He bought the *Times*, of Manistee, Michigan, in 1881; sold it in 1885, and started traveling for the Chicago Newspaper Union, selling ready-prints, printers' paper, ink, type, and small machinery for printers, in these efforts covering Illinois, Michigan, Ohio and Wisconsin.

In 1889 Mr. Brown went with Barnhart Brothers & Spindler as city salesman, and in that year settled fire losses, made inventories for printers and binders, and invented his *magnum opus*, the Printers' Protective Inventory System. He remained with Barnhart Brothers & Spindler until 1906, when President Roosevelt appointed him to the special office of chief inspector and purchasing agent in the Government Printing Office at Washington. He was in this service for fourteen months, cleaning house there and taking out a half million dollars' worth of surplus material. He inventoried the big shop and put it in shape with his systems, which are still there, and then he resigned.

From 1907 to the present time Mr. Brown has sold Duplex presses and Mergenthaler linotype machines, made inventories for printers in all the large cities of the United States, and has bought and sold everything in the printing line from a thin space to a rotary web press, including paper and ink and kindred lines of printers' goods. Mr. Brown has made speeches to national, state and local printers' and publishers' associations in every State in America, and the inventory system which this eulogistic article is engaged in proclaiming has been in existence for twenty-six years, and is needed more than it ever was before.

Being on easy terms with Charlie Brown, we have no hesitation in admitting our readers to his confidence. He says: "Mac, I have traveled every State in the United States for thirty years, off and on, and have the largest personal acquaintance of any man living with printers and publishers in this country." Gentlemen: Mr. Brown.



Charles S. Brown.

bought, from whom, how long it was used, and what became of it if disposed of, and if not disposed of what repairs if any have been put on it, and its present value. The book being kept as a matter of daily routine, stock-taking, so far as the operative machines and materials are concerned, is always up to date. It forms an incontrovertible evidence in case of fire, or other destructive elements, and it is the foundation on which to build a cost system that is just to the printer and just to the customer.

Mr. Brown has modernized his books by doing away with the solid binding, and now issues them in various sizes and styles on the loose-leaf system.

As to Mr. Brown's qualifications for preparing such a book there may be little question, as he has been traveling and making addresses on printers' inventories before appreciative audiences for many years. Nevertheless we present his picture — in all seriousness, it will be observed, for he usually wears a much more genial expression — and take occasion to explain that he was once a farmer boy until he was apprenticed to Edward T. Ritchie, of the *Guard*, of Oregon, Illinois, in 1870. Sawing wood, building fires, sweeping floors, rolling the forms for the Washington press, folding and delivering the papers, and picking pi, kept his time occupied until he got more "show" at other printorial activities. In 1874 the Brown family moved to Grand Haven, Michigan, and Charlie worked in the shingle mills in summer and the local printing-office in winter, until 1876, when he held cases on the *Morning Times* of Grand Rapids, and afterwards worked in local job-printing offices in that city, which activities were transferred to

PRINTERS AND HIGH HATS.

In no trade, writes a correspondent of the *London Chronicle*, has the fall from favor of the top hat been more marked than among printers. The old-time compositor — the "case hand," as he is now termed to distinguish him from the linotype operator — never forgot that he was the aristocrat of the labor world, entitled, as he proudly claimed, alone among old-time craftsmen, to wear a sword, the mark of the gentleman. A quarter of a century back top hats were common wear in printing-offices. They are found still in quiet backwaters of the trade. But what would happen if the linotype operator came to his "mangle" nowadays wearing one? He would probably be pelted to death with "slugs." If he owns one he keeps it for funerals, christenings and weddings. One hat I know of has already committed polygamy, having been freely loaned to bridegrooms whose wardrobe was minus the hat of state.

'PHONE FRENZY.

"I believe," said the impatient man, as he put aside the telephone, "that I'll go fishing."

" Didn't know you cared for fishing."

" I don't, ordinarily. But it's the only chance I have of finding myself at the end of a line that isn't busy." — *Washington Star*.

SIXTY-FIRST CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.



ALIFORNIA — Los Angeles in particular — allowed no diminution of its reputation for hospitality in the arrangements provided for the entertainment of the delegates and visitors to the convention of the International Typographical Union.

On Saturday, August 7, the delegates began to arrive, and were entertained in the evening at Ascot Park by an elaborate program. Indeed, so much entertainment was provided throughout the week that one could hardly say that the convention "deliberated" on anything; but it may be that enough business was transacted through social intercourse to more than counterbalance the benefits which might have resulted from the more formal processes of deliberative action "in convention assembled," though, like the nitrogen in the air, the quantity of business achieved is a little difficult to "fix."

No one who has experienced the many and devious ways in which California displays its hospitable spirit will fail to appreciate the fact that business under such conditions is difficult to carry out in a calm, progressive deliberative manner, and the excess of entertainment and distractions at this great gathering but accentuated more strikingly the disabilities attending the transaction of business at former conventions. At the same time under these influences the suggestion that such meetings be abandoned in the future in favor of strictly formal meetings for business at the headquarters in Indianapolis or in Colorado Springs could not receive favorable consideration, and no doubt Mr. Lynch in proposing the change of method did not expect that it would be accepted, but put the idea forward as something to think about, and for future action.

We are of the opinion that a compromise measure could be devised whereby the serious and deliberative work of the organization could be conducted at headquarters annually, and a get-together of all interests be held every two years. There can be no question that the color and the zest given to life by fraternal meetings is of the greatest value to the best interests of the organization. It is this humanizing visiting with each other that will bring the members of the organizations in closer touch with each allied branch of the printing-trades, and make unity of purpose for the betterment of the industry a real thing and not so much a simple phrase. Indeed it is possible that employers and the officials in employers' organizations would find in these gatherings the lines on which to build for better ways and better days.

As President Scott pointed out in his address, the United Typothetae and Franklin Clubs of America meets in Los Angeles in annual convention in September, and before that convention adjourns the printing-trades will know if plans for industrial peace proposed by the I. T. U. officials and based on the agreements with the American Newspaper Publishers' Association are acceptable to the great employers' organization.

Should these proposals be accepted in the main, President Scott averred that the yearly sales of the membership's skill and efficiency would in a few years reach the \$75,000,000 mark. In this happy consummation it is presumed the employers would benefit proportionally; which suggests a paragraph in a recent issue of *Cottrell's Magazine* from the gifted David Gibson, who says:

"It is passing strange that of all the labor leaders that organized labor has developed nearly all should have been

fighting leaders — there have been few peace leaders, men who have had the intelligence to see this principle and present it to the employer with the skill and force that are each day peacefully employed by the salesman."

Of course there are reasons why there are more fighting leaders than peace leaders — or let us say, *were*. What Mr. Gibson desires to point out is obviously a different mental attitude about selling skilled labor. The local unions and the international union are organized for the purpose of selling a service to the best possible advantage. This is the present-day function of these organizations in the main. It was this conception doubtless which led M. H. de Young, in welcoming the delegates and visitors to the Exposition and presenting the International Typographical Union with a bronze medal commemorative of the occasion, to say that the I. T. U. was one of the most peace-loving and unmilitant organizations ever formed; and the other side of the case was later intimated by James M. Lynch, who stated that "there never was a more militant union in the United States. The early history of the union is one strike after another. In city after city the printers walked out of the various publishing houses in a body." It was in the days when militancy was in order that "grievance committees" and such like were formed. The names of committees, the manner in which proposals are made as "demands," etc., still have the tone of militancy here and there. In modernizing manners to new conditions and as a selling organization the unions may look upon *adjustments* as more expressive than *grievances*, and, with a larger outlook upon the conditions that affect the printing arts, take a larger and a more vigorous participation in many things that are supposed to be the employers' business exclusively.

In the effort to make a more salable service and a larger efficiency in that service, both in numbers and skill, the I. T. U. reports the year's sales closing on May 31, 1915, to be \$61,155,285, an increase over the preceding year of \$104,953. Owing to the war it has been a bad year for printers, and a particularly bad year for the newspaper publishers, in view of which latter fact the union has not pressed for increased compensation, a consideration for which H. N. Kellogg expressed the appreciation of the publishers.

The magnitude of the responsibilities of the president and secretary-treasurer of an organization selling a service to the amount of \$65,000,000 in round numbers annually, does not seem to be adequately represented in the salaries allowed these officials. Under the laws they are allowed \$3,500 a year each, with traveling expenses. This discrepancy between the duties and the compensation is an obvious detriment to the organization, and to the best interests of the membership. It is not to be expected that the membership of the union generally appreciates this fact, for it is most natural for each member at ease or machine to compare the salaries of the executives with his own earnings and consider them to be munificent. The resolution presented that the salaries be increased to \$5,000 a year each was rejected, therefore, as "inopportune" — a business blunder of magnitude.

The versatility of W. A. Snyder, vice-chairman of the convention committee of Los Angeles Typographical Union, was never more fully displayed than in the introductions of the various speakers, which fell to his part in calling the convention to order. A prayer by Rev. E. P. Ryland, D. D., who, Mr. Snyder declared, was a union sympathizer and a Methodist (a somewhat rare combination), opened the preliminaries, and a vocal welcome to the I. T. U., composed by Ira C. Tichenor, an honorary member of St.

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Paul Typographical Union, was chorused by the composer and a quartette. Senator H. Stanley Benedict, speaking for Gov. Hiram W. Johnson, welcomed the delegates, and Mayor Charles E. Sebastian, of Los Angeles, handed over the city to his hearers.

John McVicar, ex-president of the I. T. U., class of '76, and a member of the union for fifty-three years, and his old friend and delegate to the Philadelphia convention of that year, O. T. Thomas, a member of the union for fifty years, were led forward on the platform by little Angeline Peale, and the three introduced as a living graphic exhibit of the stature of the union in 1876 and to-day—our old friends representing the stature of the union in this year of grace and our dimpling little friend the size of the union in the centennial year. Mr. Snyder is a most ingenious gentleman, and his exemplars received an enthusiastic welcome, particularly when Henry Z. Osborne, vice-president of the 1876 I. T. U. convention, was added to the group and, representing the Los Angeles Chamber of Commerce, addressed the meeting.

E. B. Lilley—and Mr. Snyder might have said he was a daisy and let it go at that, but missed the opportunity—representing the Los Angeles Newspaper Publishers' Association, handed back a large bouquet of nice things in exchange for Mr. Snyder's "flowery introduction," and then President Seth R. Brown of the Los Angeles Union, to whom, more than any other, were due the splendid arrangements for entertainment, said Mr. Snyder, made a neat address and presented President Scott with a gavel made from olive wood provided by the Chamber of Commerce and fashioned by a member of No. 174; and thus wielding an olive branch, or olive gavel, President Scott thanked all and sundry for the good words and kind welcome and, touching lightly on some things he hoped to put over, declared the convention open for business.

A Uniform Wage Scale.

Delegate Nichols, of Baltimore, was successful in having the following proposition referred to the executive council "for such consideration as the spirit of the proposition requires":

WHEREAS, The lack of uniform wage scales for book and job printers for localities that compete with each other is detrimental alike to the interests of the employers and journeymen printers, and is an obstacle to the betterment of trade conditions that ought to be removed; and

WHEREAS, We believe the establishment of uniform scales of wages and working conditions in such cases can be made practicable and satisfactory by intelligent co-operation between representatives of the employing printers and representatives of the Typographical Union by making the prevailing rate of \$4 or more a day in some localities within the jurisdiction of the International Typographical Union the rate in localities that compete with them; and

WHEREAS, The International Typographical Union is and has always been anxious to co-operate to the fullest extent of its ability in any movement to make the price of labor a uniform and positive quantity in the matter of competitive bidding among employers operating printing plants in different localities to the end that efficiency, and not difference in wages, shall be the basis upon which estimates are made; therefore, be it

Resolved, That the executive council of the International Typographical Union is hereby authorized to make such investigations and gather such data as will in its opinion furnish a practicable basis upon which to determine what localities are in competition with one another, with the purpose of endeavoring to bring about uniform scale agreements with employers in such localities, and thus protect the higher wage-scales.

"Six Days Shall Thou Labor."

The portioning out of work on daily papers, and the foreman's right therein, has always been a bone of contention. Custom has given to the printer who holds a position on a newspaper the right to employ a substitute at his discretion without reference to the foreman, but his substi-

tute must be a competent printer—and thereby hangs hooks of discord. The "public policy" of the union is to avoid favoritism and to provide as much work for the out-of-work as possible. Three propositions aiming to make these aims operative were given to the referendum.

"The First Shall Be Last."

The priority law will appear before the membership for consideration in the referendum rearranged by President Scott, and a paragraph added by the committee on laws. Those who are casuistically inclined will find much material for the exercise of their faculties in the principles of the priority laws, based on the justice of the idea that the last man employed must be the first man laid off. Under acceptance of the rule of time giving a certain right, the law of priority will stand. Under the conception of the function of organization to make as fair a division of labor as it is possible to achieve in justice to all it would seem logical that the last man employed would need the work more than those who had preceded him, and it would further appear that the logic of this would appeal to many printers who, however disposed to affiliate with the organization, would be in a quandary with all the bases filled. However!

The Printing-Trades Organizations.

Delegate Nichols, of Baltimore, proposed that measures be adopted looking to bringing all the allied printing-trades into one organization with the International Typographical Union, but the delegates did not agree with him in this idea.

Joseph C. Orr, secretary of the Printing Pressmen's and Assistants' Union, presented a message from President George L. Berry, characteristically comprehensive, and with this suggestive description of the situation:

"We find to-day five international printing-trades unions, each of them maintaining local organizations in their respective jurisdictions, and, in the main, those five organizations have local organizations in the various cities throughout America. Under the system of unquestionable autonomy rights, each international union and the respective local unions approach the employer in negotiations of wage-scales, working conditions, etc., independently of all others interested in the business.

"The result of individual negotiations brings the employer, the business manager of the industry, to a position where he is required to settle with these various crafts, not as a unit but invariably as separate organizations, and I have known the employer to be in the process of negotiations with the several organizations for a period of a year, and then almost immediately he is required to begin over the negotiation of contracts with the same organizations. Such a system, I submit, is not conducive to good business, and any condition not conducive to good business is not to the interest of the working men and women of our industry.

"If the employer is required to negotiate a contract with the typographical union to-day, he is required to negotiate a contract with the pressmen three months after; he is required to negotiate a contract with the bookbinders a year after; he is required to negotiate with the photo-engravers eighteen months after, and with the stereotypers a reasonable period thereafter. It is physically impossible for that employer or employers to establish a basis of cost for his product. Labor is the chief cost of production, and if there is not some reasonably uniform cost for the labor in connection with our product, the industry can not be expected to succeed. The employer finds himself in a position of being unable to bid intelligently upon his work. He is compelled to gamble on the prices from day to day, and

such a situation can not be expected to bring prosperity to the printing industry of America."

A Call for the Evidence.

On the subject of unification in the printing-trades, ex-President James M. Lynch, delegate from Syracuse, said:

"I would like the record to show now, or show in the report of that committee, that ever since there was establishment of another union of workers at the printing industry, the International Typographical Union has advocated a pact or affiliation that would bring to the workers at the printing-trade the very best results. I want the record to show that through all of these suggestions for closer affiliation, during all the time there has been the claim that some one international union was behind this movement and was pressing it to a conclusion, the representatives of the International Typographical Union were the only representatives, either in conference, in convention or elsewhere, that ever offered a written agreement looking toward that closer affiliation."

Mrs. Clara J. Shepard Indorsed for Appointment on Chicago Board of Education.

Delegate Fanning, of Chicago, asked unanimous consent for the consideration of the following, and moved that the convention indorse the appointment of Clara J. Shepard as a member of the Board of Education of Chicago:

CHICAGO, ILL., August 12, 1915.

Edwin R. Wright, President Chicago Typographical Union, No. 16, Angelus Hotel, Los Angeles, Cal.:

Action by convention voicing approval of No. 16's indorsement of Clara J. Shepard for appointment to Chicago Board of Education would greatly aid committee, especially if the action was wired Mayor Thompson during the week.

(Signed) William Mill, secretary; William C. Hollister, Old-time Printers' Association; John McGovern, Press Club of Chicago; William G. Edens, Joint Committee; William B. Prescott, Joint Committee; Michael H. Madden.

Delegates Fanning, of Chicago, Carty, of Chicago, Rybicki, of New York, favored the motion.

The motion was adopted. Secretary-Treasurer Hays, acting upon the instructions of the convention sent the following telegram:

LOS ANGELES, CAL., August 13, 1915.

Mayor Thompson, Chicago, Ill.:

International Typographical Union, in sixty-first convention assembled, joins Chicago Typographical Union, No. 16, in indorsing Clara J. Shepard for appointment to board of education.

J. W. HAYS,
Secretary-Treasurer.

"The Ladies, God Bless Them."

The convention went on record reprobating the term "female" as applied to women—and this "will help some." Richard Grant White, in "Words and Their Uses," submits that "—the use of this word for woman is one of the most unpleasant and inexcusable of the common perversions of language." Now that the I. T. U. has taken hold of United States the language will refine itself or the printers won't set it.

This reminds the chronicler that the members of the Woman's Auxiliary have been having a restless time among themselves, and the convention decided to give the ladies a year to make up, with the alternative that the I. T. U. would have to say bye-bye to them.

Baltimore in 1916, and the index points to Colorado Springs in the year following.

The incompleteness of these notes is due to the same cause as noted at the other end.

LINOTYPE ADAPTABLE FOR USE IN JAPAN AND CHINA IS NOW BEING MANUFACTURED.

The first mechanical typesetter for use in a Japanese newspaper office ever built will reach Honolulu in the course of a few weeks for installation in the mechanical department of the *Hawaii Shinpo* newspaper office, according to *The Advertiser*, published by the Hawaiian Gazette Company, Limited, Honolulu. The machine, now being constructed in one of the big manufacturing plants on the mainland, is the invention of S. Sheba, owner and editor of the *Hawaii Shinpo*, and if it fulfills the expectation of Mr. Sheba it will bring about a revolution in the printing business throughout Japan, China, Korea, and those other countries where the use of the ideograph has heretofore prevented the adoption of modern typesetting machinery.

While the average English publication is nowadays "set up" mechanically, by one of the several different styles of typesetting and typecasting machines, the Japanese and Chinese have been obliged to stick to the old, one-type-at-a-time, handsetting system, a tremendous handicap in these days of labor-saving machinery and methods, necessarily limiting the production of printed matter in those countries. The Roman alphabet contains twenty-eight letters; the typesetting machines for the use of those using the Roman letters have, counting figures, punctuation-marks and such, some ninety characters in all on the keyboard. The Japanese and Chinese use, literally, thousands of different characters, and the task of devising a setting or casting machine with these oriental characters has heretofore been thought an impossibility.

Mr. Sheba, who has been visiting the San Francisco fair since the day it opened, applied himself to the mastering of this impossibility, however, and so successful has been his work that his first machine is now being built, with printing experts declaring that he has invented a workable typecaster.

For all practical purposes, Mr. Sheba has decided that the employment of five thousand characters will answer, and his machine will be able to cast that many different type-faces. Of these five thousand, one thousand are most frequently used, and the keys which will control the matrices for these thousand will be placed together in the center of the great keyboard.

To set the type on the Sheba machine, the operator will sit before the thousand most used keys, with his chair on wheels on a miniature track. When the occasion comes to strike any one of the keys at a distance, the operator will slide his seat to bring himself within reach of the key, then propel himself back to the keyboard center.

Mr. Sheba has applied for American, Japanese and Chinese patents on his machine, appreciating what it will mean should it fulfil his expectations.

The *Shinpo* editor went to San Francisco primarily as English secretary to Admiral Uriu, the representative of the Japanese government at the fair. When the Admiral returned to Japan, Mr. Sheba was delegated to study the processes of printing, as shown at the exposition. He spent weeks going over the various exhibits of typesetting machinery and paid repeated visits to the various great printing-shops of San Francisco. He studied the manufacture of printing machinery from the first crude models to the present labor-saving machines, making himself an expert in the matter.

He studied always with a view of discovering labor-saving short cuts to be put into practice in his Honolulu shop, and out of his studies came his idea of a typecasting machine for Japanese characters.

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It is safe to say that if the machine is found practicable, in actual use, it will mark the beginning of a new epoch in Asia.

THE FIRST PAPER FROM WOOD-PULP.

The birth of the industry of making paper from wood-pulp was told in an interesting address here recently, says the Stockbridge, Massachusetts, correspondent of *The Paper Mill*.

In 1866, Albert Pagenstecher, of New York, hearing that a process had been developed in Germany for making paper from ground wood, sent to Germany for two machines for this purpose. He secured a water-power

and the Smith Paper Company belongs the honor of first using the wood-pulp successfully in this country. The discovery of the possibilities of wood for this purpose was made in Germany, by Frederick Keller, and another German, Henry Voelter, was the inventor of the best machine to produce it.

It is reported that Keller's discovery resulted from his finding a deserted wasps' nest, while walking through a forest. On examining this nest he discovered it was composed of small fibers of wood knitted together like coarse wrapping-paper. After some crude attempts to produce such fiber by rubbing wood on stone, he communicated with Voelter, a papermaker and practical machinist, who con-



Mr. Briggs Had a Birthday on August 4.
Cartoon by Briggs, in the *Chicago Tribune*.

right at Curtissville, and the two machines, which had been brought over by Frederick Wurtzbach, were set up in a mill built just below the buildings which are now used for St. Helen's Home. The foundations on which these grinders were set up are still to be seen alongside the road.

The first pulp was made on these machines on March 5, 1867, and the pulp, which was pressed into cakes by hand, was taken in barrels to Lee, the Smith Paper Company having consented to make a trial of the new material for manufacturing paper.

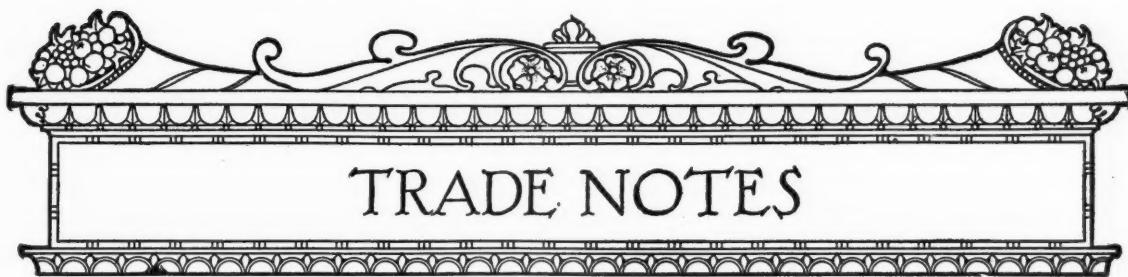
The trial proved entirely satisfactory, and for more than a year Interlaken enjoyed the monopoly of supplying the raw material. The success of the process was soon evident, and the demand for increasing amounts of the paper and the wood to supply it led to the establishment of mills at other points where more wood and more water power were available. The grinding mill in Curtissville was then abandoned and Mr. Wurtzbach moved to Lee to take charge of one of the Smith Paper Company's mills.

The mill at Curtissville produced about a half ton of wood-pulp per day. Mr. Wurtzbach was the first pulpmaker in this country, and to the Hon. Wellington Smith

structured a machine and invented a process of grinding, which are known by his name wherever wood-pulp is made. Wood-pulp has not only revolutionized the whole paper industry, but has greatly changed the possibilities of newspaper publication. It has made fast-running presses possible, and the large editions of to-day would be entirely out of the question if paper made out of rags had to be resorted to. The daily output of wood-pulp is now many thousand tons, and the industry has become one of the most important in this country.

WHO MAKES SOLVINK?

A correspondent writes to THE INLAND PRINTER asking for the name of the manufacturer of a reducing varnish bearing the label "Solvink." Efforts to locate the manufacturer of the varnish bearing this name have proved unsuccessful, and if any of our readers are able to supply the information we will appreciate their forwarding it so that we in turn can send it on to our correspondent. As it is desired for the purpose of filling an order going to a foreign customer, it is essential that this particular brand of reducing varnish be supplied.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Seeks Connection with American Firms.

The Intercontinental Advertising Agency, of Dordrecht, Holland, writes to THE INLAND PRINTER stating that it would like to get into correspondence with American manufacturers of calendars and other advertising material. The company has good connections with big advertisers in Holland and Belgium, and desires to secure the sole agency in these territories for a reliable American firm.

Charles H. Ault Sails for Europe.

Charles H. Ault, vice-president and treasurer of the Jaenecke Printing Ink Company, sailed for Europe on Saturday, August 21, where he will study the situation as regards supplies and raw materials, the situation in this connection being considered critical in this country at the present time.

Colorado Pioneer Printers Hold Third Annual Meeting.

At the third annual meeting of the Colorado Pioneer Printers, held in Denver July 19, O. L. Smith was reelected president; Angelo Noce, vice-president. Otto F. Thum, Charles F. Hynes, and Halsey M. Rhoads were appointed a committee to select a design and complete plans for the erection of a monument to the Colorado Pioneer Printers, to be installed on the new Civic Center site recently donated for the purpose by the city. The monument will be placed in juxtaposition to one of Horace Greeley, who was identified with the early history of Colorado.

McNutt Non-Explosive Safety Cans and Devices.

A well-known Western printer declares that he knows what a rogue will do, and he knows what a scoundrel will do, and so he can guard against them, but he never knows what a damn fool will do. With this in mind we consider the McNutt Non-Explosive Safety Cans and Devices gifted with a name peculiarly appropriate. The booklet of the company shows a most interesting assortment of McNutt defenders that the printer should have, for the Western printer's experience is the experience of us all. We offer this free advertisement for the good of the cause and the feeble joke.

"Globetype" Endurance Test.

Length of service is one of the best tests of quality, and when a manufacturer's product breaks any previous record for endurance he is entitled to all the credit that can be sent his way. For a test of endurance we invite our readers to turn to their files of THE INLAND PRINTER and take out the issue for October, 1912, and compare the plate, a nickel-steel "Globetype," shown on page 20 of that issue, with the one shown on page 728 of this issue. The same plate has been used continuously through all of the intervening numbers, and it will be noticed that it does not show perceptible

deterioration. In the neighborhood of five hundred thousand impressions have been made from this plate; it has been locked in thirty-three different forms, each run at a separate time, and each with a new make-ready. The job was not handled by the same pressman each time, nor was it printed on the same press.

The "Security" Guard for Electric-Light Bulbs.

A new and novel guard for electric-light bulbs, which should prove of value around composing-rooms or press-rooms, has been announced by the Flexible Steel Lacing



A Novel Guard for Electric-Light Bulbs.

Company, 522 South Clinton street, Chicago. The "Security" guard, as it has been named, will be found a great aid in preventing the breaking of bulbs where extension lights are used. It is formed of two shells of expanded steel, hinged together at the base, and combines light weight with strength. In addition to guarding against breakage, a special key-locking device prevents tampering with or theft of the bulb.

New Rotary Presses Installed at Government Printing Office.

Public Printer Cornelius Ford has recently closed a contract for the installation in the Government Printing Office of two special Harris rotary printing-presses. These machines, in common with all of the Harris high-speed automatic presses, are equipped with pile-feeders. One of the presses is specially equipped for printing in two colors, and also for slitting and perforating; the other is designed for printing in one color, numbering in another color, and for slitting and perforating. Sheets up to and including 25 by 38 inches in size can be handled on both presses.

William Beattie at New York Office of American Rotary Valve Company.

William C. Whitney Beattie, who last year became connected with the American Rotary Valve Company, is now located in the New York office of that concern, which is located at 30 Church street. He will act in the capacity of

THE INLAND PRINTER

industrial engineer in exploiting and selling the well-known "Jenney" electric motor and control equipments and stationary vacuum-cleaning outfits. Mr. Beattie is regarded, in the East, as an expert in motor and control application and electrical equipment of driven machinery. He is prominent around New York in the printers' and printers' supply trade and among electrical men. For several years Mr. Beattie was director of the printing-machinery equipment division of the New York office of the Sprague Electric Works.

Thompson Type Machine Company Expands.

Expanding with the notable increase in its business, the Thompson Type Machine Company has opened sales offices in the Chicago Herald building, in Chicago, and the New York Tribune building, in New York. Both offices are under the direction of Charles H. May, general sales man-

printing on account of the hard pull that is required on most of the big work.

All that is required of the plate printer operating one of these presses is preparing the plate and the usual inking, wiping and registering of the card or sheet, then putting his foot on the pedal and the impression is done, the printer being able to rest instead of laboring with the handles, which are often very hard to pull on account of pressure that is needed, commonly termed as "breaking your back."

The speed of the press, although slightly faster than the average plate-printer, would really not be great enough to injure the chances of our keeping all our men at work when times are good, which we hope will be very soon. It will also have a tendency to keep a good deal of the work put on the power embossing-press on the plate-press, for which it was originally intended. The printer can devote



Chicago Office of Thompson Type Machine Company.

ager of the Thompson Type Machine Company, the New York office being in charge of John F. O'Sullivan, while Mr. May concentrates on the Western territory, where he has a large acquaintance among the newspaper publishers. The Chicago offices are sumptuously furnished in leather and mahogany, and are coming to be the rendezvous of visiting publishers and newspaper men from all parts of the West. Mr. May has sold Thompson typecasters to thirty newspapers since taking over the sales of this machine, and there are now sixty daily papers casting all their type with Thompson typecasters.

A Press That Benefits the Plate Printer.

During the past month we had the honor of being requested to inspect a motor-driven plate-press on exhibition at the temporary show-rooms of the Modern Die & Plate Press Manufacturing Company. Representative F. C. Hippler made the request through Brother Giebel, who managed to get in touch with most of the printers, and by special arrangement went to see the press.

This press seems to be the only one we have heard of that has the plate printers' end in view as well as the employers'. It is an ordinary D press. Dry work is done on it with an attachment that does away with the handles, which is oftentimes thought the hardest part of plate-

all of his time to the perfection of the impressions, which is often neglected on account of pulling the heavy handles, which taxes a man's vitality to the utmost.

The press is really made to benefit the plate-printers.—*The Plate Printer.*

"The Eye and the Camera."

Under the above title The Eclipse Electrotyping & Engraving Company, of Cleveland, Ohio, has issued a folder showing how colors photograph for printing. Strips of the materials actually used are pasted on one side, while on the opposite side are shown the reproductions, which are by 150-line screen, one exposure. This folder should prove of great value to artists, printers, and, in fact, all having to do with the preparation of printed matter, as it is frequently a problem to know just how certain colors will appear when reproduced in half-tone.

"Cameo and Lustro Results."

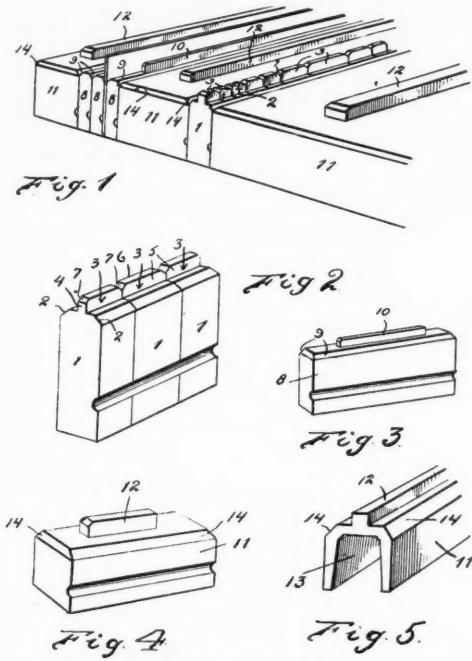
"Cameo and Lustro Results"—a representative display from the publishing and advertising fields, indicative of the standards and resources for similar work, and as a demonstration of results upon Cameo and Lustro, two of the Warren Standard printing papers," is the complete descriptive title of a beautiful and unique book of speci-

mens just received from S. D. Warren & Co., paper manufacturers, Boston, Massachusetts. As stated in the introduction, the examples in this book are not special specimen work. In every instance they represent periodical, book, catalogue or commercial printing which was originally printed upon Cameo Plate or Lustro Coated Book papers. A general invitation was extended to publishers, printers and advertising firms to submit some of the best examples of their work, and many responses were made. As a result, it was possible to produce an exceptionally diverse and interesting showing of illustrated work, doing credit to the firms represented. In each instance credit is given to the firm doing the work.

To say that the book is beautiful would be a mild description. It is handsomely bound in boards, covered with wine-colored paper and stamped in gold, with cloth back and two-color label on backbone. With the wide range of specimens shown, and the high quality of the work, it shows well the possibilities of the papers on which it is printed, and should prove a source of inspiration as well as profit from the standpoint of the suggestions given. It is worthy of a prominent place in, and will be a valuable addition to, the library of every printing-office.

A New Style of Metal Furniture, Quads and Spaces.

Under date of August 10, 1915, a patent, Serial No. 836,796, was issued by the United States Patent Office to George F. Seitz, of Philadelphia, for a new style of metal furniture, spaces and quads, the principal feature of which is a projection at the top, which is so shaped as to facilitate separation for inserting additional spaces or type, etc.



New and Useful Metal Furniture and Spacing Members.
Invention of George F. Seitz.

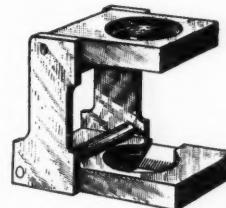
The projection also permits of the easy removal of any space or quad in the line, as it can be grasped with the tweezers without disturbing the remainder of the line.

Reference to the accompanying diagram will demonstrate more than words the utility of Mr. Seitz's patent. Fig. 1 is a perspective view of the ends of lines of composi-

tion comprising the various improved spacing members. Fig. 2 shows the spaces adapted for use between individual type. Fig. 3 shows the member adapted for spacing between lines. Fig. 4 shows one of the pieces of furniture, and Fig. 5 is a cross-sectional view of the furniture.

Amstutz Optical Micrometer.

All ordinary measurements are made with the naked eye, and the usual limit of fineness to which it can go is about one one-hundredth of an inch (0.010"). With a machinist's screw micrometer it is possible to easily recognize one ten-thousand part of an inch, but this is an indi-



The Amstutz Optical Micrometer.

rect method; furthermore, it is only serviceable for diameters, thicknesses, etc., and can not be used when different parts are assembled and flush with each other.

There has been devised by N. S. Amstutz, research engineer, of Valparaiso, Indiana, a folding pocket magnifier which makes the one one-thousandth part of an inch just as easily recognizable as the one one-hundredth part of an inch on an ordinary steel rule is to the unaided eye. It magnifies thirteen diameters, and is made more rigid than the well-known French linen provers that have been in use for many years. These usually have a square one-quarter-inch hole in the stage.

Though the magnification in the new form is not materially higher, yet the parts of a quarter of an inch are recognizable in one one-hundredth-inch divisions on an engine-divided scale "E²" placed along the edge of the opening. As the one one-hundredth part of an inch is relatively coarse, the scale is divided into two groups of fine rulings at five hundred to the inch, indicating two one-thousandths part of an inch (.002"). Between these groups is just one-tenth of an inch, which is used in counting lines per inch of pen drawings, tint-plates, half-tones, etc. The one one-hundredth-inch divisions are grouped in fives to facilitate counting. It is easy to split one of the smallest divisions into two parts, thus recognizing the one one-thousandth part of an inch.

The printer using so many engravings needs such a glass to determine their lines per inch, etc. Thicknesses of paper, cardboard, etc., can be measured. The exact amount color or tint plates are out of register is at once settled without dispute, thus the present element of guessing is done away with once and for all. Linotype operators will find the Optical Micrometer both practicable and of scientific interest. Artists can definitely make pen-drawings with lines of known width to properly stand reduction, thus insuring greater uniformity in their finished results and gradually educating every one to think of engravings in terms of relative tonal values.

These glasses are for sale by the various supply houses, or they may be had in a leather case from The Inland Printer Company, postpaid, at \$3 each for the one-quarter-inch opening, and \$5 each with a one-half-inch opening. Special rulings can be made to order to conform to the printers' "point" system if desired, or more

than one scale can be combined on one instrument at an increased cost. The advertising man should have such a magnifier with him at all times so as to check up the conditions of engravings, electrotypes, etc. Under a strong light it is possible to measure the various sizes of half-tone dots, and thus compare the engraving value in comparison with the tones of the proofs. The glasses are protected by patent and are being made at Valparaiso, Indiana, where Mr. Amstutz's son, F. W. Amstutz, is associated with him in their manufacture.

New York Printing Crafts Building.

The long-talked of Printing Crafts building in New York city is now to be an accomplished fact. This twenty-one story building is to be erected on Eighth avenue, occupying the entire block front between Thirty-third and



New York Printing Crafts Building.
View looking up Eighth avenue from Thirty-second street.

Thirty-fourth streets. It is to be devoted exclusively to the printing industry and the allied trades.

An important factor in making the project possible was the formation of a syndicate of prospective tenants under the initiative of Louis H. Orr, of the Bartlett-Orr Press. This company will occupy all of the twenty-first floor, with studios above for its photographing and photo-engraving departments. Leases have also been signed by the Eugene C. Lewis Company, which will have the twentieth floor, and Rogers & Company, who will occupy the twelfth floor; the Edgar Printing Company and a number of other prominent concerns whose names are temporarily withheld will be tenants of the building.

By courtesy of the Bartlett-Orr Press we show illustrations of the building as it will appear viewed from Eighth avenue at Thirty-second street, and a bird's-eye view of the building as it will appear and of its environment in the vicinage of the postoffice and the Pennsylvania Station. The building has been drawn to scale in both illustrations, and the dimensions are not exaggerated in any way, we are informed.

"The Linotype Bulletin."

Each of the past twelve months there has gone out to the printers of the Inland States *The Linotype Bulletin*, a message of inspiration and achievement. Though devoted to a particular machine and its use, *The Bulletin* has reached a high plane of general literary worth. The entertaining and instructive material it has contained has been appreciated and assimilated by printing-offices from Cleveland to Cottonwood Falls.

The July number completed the eleventh volume, and brought to a close "The Story of Printing Types," as told by Horace Townsend. For the new volume, commencing with the August issue, arrangements have been made for the appearance of articles of equal value and appeal, one series being entitled, "The Tale of the Printing Press."

The publishers anticipate for the new volume as great a measure of interest and manifestation of approval as the preceding twelve numbers elicited.

Doyle Vacuum Sheet-Cleaner Giving Satisfaction.

Satisfied users are the best recommendation a manufacturer can have, and any concern may well point with pride to letters like the following, received by Britton & Doyle, manufacturers of pressroom efficiency appliances, of Cleveland, Ohio:

We feel highly elated over the result secured by one of our printers recently through the use of the Doyle Vacuum Sheet-Cleaner which this printer had attached to one of his presses on which we were running some featherweight paper, and which paper was giving a great deal of trouble until the vacuum sheet-cleaner was used. Our printer was losing hours of time every day cleaning up his press on account of the fluff which blew off the sheets, but a miraculous change took place as soon as the vacuum sheet-cleaner was installed. There was no more fluff to be seen, the press was running full time, and our presswork came out bright and clean. It seems to us that if printers generally were equipped with vacuum sheet-cleaners, the days of trouble on account of featherweight paper fluff would be a thing of the past.

FUNK & WAGNALLS COMPANY,
Per WM. NEISEL, Manager Manufacturing Dept.

Fred C. Grumman Now with Universal Type-Making Machine Company.

Fred C. Grumman, New York representative of the Lanston Monotype Machine Company, resigned from that company July 31 to accept the position of sales manager offered him by the Universal Type-Making Machine Company, of New York and Chicago. Mr. Grumman was connected with the Monotype company for some twelve years, and has been selling monotypes since that company organized its own sales department.

Twenty-two years ago Mr. Grumman started as an apprentice in the composing-room of the South Norwalk (Conn.) *Sentinel*, and after serving an apprenticeship of four years went to New York, where he worked at his trade in various shops. He was employed as a compositor in the Knickerbocker Press, New Rochelle, when the first monotype was installed there about fifteen years ago, and was then given the opportunity to learn this machine. After becoming an expert operator he was employed as a keyboard instructor in the school which the Monotype Company maintained in New York. He later became a traveling demonstrator for the company, and was finally promoted to the monotype sales force shortly after it was organized.

Mr. Grumman has a wide acquaintanceship in the trade, both in the East and the West, and the Universal Type-Making Machine Company is to be congratulated upon the acquisition of a man of his varied experience. He will divide his time between the company's New York office, 432 Fourth avenue, and its Chicago office, 732 Federal street.

Connecticut Printers Enjoy Outing.

Employing printers of Connecticut enjoyed an outing at Fairlea Farms, Orange, given by The Wilson H. Lee Company, of New Haven, on Thursday, July 29. At one o'clock about fifty sat down to an appetizing luncheon, which was served in the grove by several young ladies of Orange, the proceeds going toward their tennis court. A most interesting talk on "Organization and Its Benefits" was given by Albert W. Finlay, president of the United Typothetae and Franklin Clubs of America, Mr. Finlay having spent the greater part of the past year in travel

ting the cares of business. During the afternoon Mr. Lee made a few brief remarks, telling of the growth of the business, and read a list of fifteen employees constituting the pay-roll in 1884. The outing has become an annual affair with the company, and has proved a great factor in creating and maintaining a friendly spirit among those in the various departments.

MUCILAGE FOR PARAFFIN PAPER.

A suitable mucilage for paraffin and similar papers, which binds well and resists the weather, consists of a mix-



Bird's-eye View of New York Printing Crafts Building, Pennsylvania Station, and the Postoffice Building.

through the United States in the interest of printers. Mr. Campbell, of Waterbury, president of the Connecticut Typothetae, presided and addressed the meeting informally. Remarks also were made by Mr. King, of Middletown; Mr. Brainard, of Hartford; Mr. Colgan, of Bridgeport; and Mr. Lee, the host. The guests departed about four o'clock, all voicing their appreciation of an enjoyable occasion.

On Saturday, July 31, The Wilson H. Lee Company gave an outing to its employees, one hundred and twenty-five journeying in automobiles to Fairlea Farms, owned and operated by Mr. Lee, the president and treasurer of the company. The dinner consisted of a clambake, which was held in the picnic grove. The afternoon was spent in an enjoyable manner, playing games, indulging in various athletic events and other amusements, and entirely forget-

ture of dextrin, rice-starch, acetate lacqua and beeswax. The proportions vary according to the character of the paper for which the mucilage is used. For normal paraffin paper, of medium weight, the following mixture is used, heating being effected by direct steam, by a flame or by hot plate: Dextrin, 30 parts; rice-starch, 30 parts; acetate lacqua, 20 parts; beeswax, 20 parts. This mixture, well stirred, produces an extremely viscous, yet transparent mass, with good weather-resisting qualities.—*The Paper Trade*.

THE man who makes everything that leads to happiness depend upon himself, and not upon other men, has adopted the very best plan for living happily. This is the man of moderation, the man of manly character and of wisdom.—*Plato*.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55.

SEPTEMBER, 1915.

No. 6.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouvierie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENTHORN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of **The Inland Printer** free to classified advertisers.

BUSINESS OPPORTUNITIES.

PRINTING AND BOOKBINDING PLANT (incorporated), of excellent reputation, established in a prominent southern city, offers an unusual opportunity to an ambitious, practical man with executive ability to acquire an interest and take over the management; the applicant must be thoroughly competent and capable of producing the best results, no other need apply; bona fide reference must accompany first letter, with full particulars. K 926.

FOR SALE—Thoroughly modern printing-office in prosperous New England city; equipment includes 4 job, 1 automatic and 2 cylinder presses, paper-cutter, all driven by brand-new individual motors, variable-speed controlled, wire sticher, punching machine and perforator; all type, cabinets, stones, etc., new within a year. Address "W," 100 Federal st., Boston, Mass.

PROSPEROUS JOB-PRINTING BUSINESS with complete plant—2 cylinder presses, 3 job presses, complete bindery, 38-inch Hickok ruling machine; located in best city in central California; owing to ill health owner must retire from business; splendid opportunity for right parties. Address L. H. CHRISTMAN, 640 Mission street, San Francisco, Cal.

OWING TO THE DEMANDS OF MY REAL-ESTATE BUSINESS I offer the only exclusive job plant in Colfax county, costing nearly \$1,100 within a year, for \$650. Fine city of 5,000 population, with a splendid climate. B. L. CONNELL, Raton, N. M.

SMALL JOB OFFICE doing \$5,000 business a year; 14½ by 22 Gordon with 2 H.-P. motor, Boston stapler, 30-in. hand-cutter, 4 cabinets, type, etc.; equipment less than 2 years old, but business is old and well established. K 907.

WANTED—Experienced printer-business man to take half interest in long-established newspaper and job business now paying annually \$5,000; price, \$5,000, half down, or might employ right man. K 924.

\$3,600 cash, balance in monthly payments, buys a \$4,800 printing-office clearing \$250 a month; in Cincinnati; valued at \$7,800. O. P. HOWARD, Gen. Del., Cincinnati, Ohio.

FOR SALE—Job-printing office, well established in twin city, doing good business; will sell for \$1,400. Address O. R., 2914 Aldrich av., N., Minneapolis, Minn.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY—Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

TWO NO. 1 Miehle 4-roller presses, bed 39 by 53, one new March, 1911, other new July, 1912, with U. P. M. automatic pile feeders attached; one Dexter high-speed, drop-roll, 32-page combination folder, taking sheets up to 40 by 50, complete with pasters, trimmers and U. P. M. feeders; every machine in perfect condition, good as new; will sell complete outfit or single machine at bargain price; call and see machine running, or write for particulars; reason for selling, outfit outgrown and is to be replaced by a Cottrell magazine web press. ADDRESS PATHFINDER PUB. CO., Washington, D. C.

FOR SALE—The real property and plant of the Finnish Publishing Co., of Port Arthur, Ontario, until recently publishers of the Finnish Daily Newspaper, job printers, bookbinders, publishers and dealers; real estate, \$18,000; plant, as per stock list, \$29,978; will be sold en bloc or in parcels to suit prospective purchaser; stock list and further particulars may be had by applying to W. A. SAMUEL, Assignee, Rooms 8-14, Ross block, Fort William, Ont.

Megill's Patent

SPRING TONGUE GAUGE PINS

\$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklet.

Megill's Patent

DOUBLE-GRIP GAUGES

\$1.25 set of 3 with extra tongues



VISE GRIP

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, \$1,100; Campbell job and book, 41 by 60 bed, \$700; 37 by 52 bed, \$650; 34 by 50 bed, \$550; Campbell "Economic," 45 by 60 bed, \$550; Hoe pony drum, 17 by 21 bed, \$400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Alens & Boughton, 17-23 Rose st., New York.

FOR SALE — Combined saw and trimmer, routing and beveling machines, 2½ horse-power motor, Washington proof press, etc., \$400, or exchange for job-printing office. M. LOWE, 319 Union st., Nashville, Tenn.

WHITLOCK TWO-REV. PRESS, bed 27 by 40, printed-side-up delivery; also 39 by 52 Whitlock two-rev., front fly delivery; prices low, as we require the room. RICHARD PRESTON, 49A Purchase st., Boston.

FOR SALE — One Harris two-color printing-press; will print sheet 28 by 42 and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. F 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Huber 4-roller, 40 by 60 bed, perfect condition guaranteed; parallel folder, 3-fold, 4, 8 or 16 folds, sheet 19 by 25 and smaller; National rotary perforator. K 886.

FOR SALE — Lead and rule cutter, type, border and cases, all practically new; write me your wants. G. Z. DARBY, New London, Ohio.

FOR SALE — Cottrell perfector, 44 by 64 inch sheet, excellent condition; reason: lost contract. NEWS, White Plains, N. Y.

PAPER-RULING MACHINE, nearly new, and 44-inch power cutter. GEHBARD PAPER CO., Detroit, Mich.

HELP WANTED.

Pressroom.

FOREMAN WANTED — Must be thoroughly experienced, capable and energetic, of good character, reliable and efficient, and come well recommended; presses are largely of the Kidder and Meisel rotary and platen styles; applicant must be experienced in handling men and producing results; excellent opportunity and steady employment for right man with growing concern; non-union shop; address, with references, K 925.

Salesmen.

SALESMEN — WANTED FOUR GOOD MEN of proven ability for extensive line of splendid job-printing machinery and appliances; for Southeastern and Central Western territory; liberal compensation; write fully in confidence. W. C. BUCHANAN, Sales Manager, Franklin, Mass.

PRINTING SALESMAN WANTED, for Milwaukee territory, experienced in selling high-grade catalogues, booklets and general advertising literature. MEYER-ROTIER PRINTING CO., Milwaukee, Wis.

INSTANTANEOUS MAKE-READY.

MR. PRESSMAN: You want higher proficiency and more money; my Make-ready Process will help you; copyrighted instructions and equipment, price, \$2; send \$1 bill now to cover expenses, balance later; I trust you. MARTIN SVALLAND, 2614 11th av., Oakland, Cal.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours: \$5 weekly; good machines; obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

SITUATIONS WANTED.

All-Around Men.

SITUATION WANTED by young all-around compositor-pressman; at present foreman of newspaper job office; 11 years' experience in small-city news and job offices; a student of up-to-date technical works on printing; sober and conscientious; excellent references. Address BOX 221, Urbana, Ohio.

Binder.

A NO. 1 FORWARDER AND STOCK CUTTER, with 6 years' experience on high-class work; steady, sober and reliable; union; address, stating particulars, CARL A. FREEDLUND, 113 Oakland av., Bloomington, Ill.

BINDER FOREMAN or superintendent, 36 years of age, with thorough knowledge of the business, efficient, economical, good organizer and estimator, and able to produce results. K 915.

BOOKBINDER — All-around man, first-class finisher and forwarder, loose-leaf, blank-book and rebinding, wants position; West preferred. K 733.

Composing-Room.

DESK FOREMAN for composing-room or general superintendent of plant, by a thoroughly practical man, one who is capable of turning out high-class book, job, catalogue, souvenir and tariff work, also loose-leaf devices; married and temperate; understands stock and can estimate; wants to make change, and must be first-class position. K 922.

WORKING FOREMAN — 15 years' practical experience, printing, advertising, newspaper work, wants change to Middle West or South; thoroughly competent compositor, good stoneman, fast, accurate and systematic; absolutely sober, reliable, hard worker; willing to start as compositor; married union man. K 908.

FIRST-CLASS LINOTYPE MACHINIST and operator; experienced in news and job work; union; has set of tools, and will guarantee to keep machine in good condition; now employed in Northwest, but will go anywhere if permanent position is offered; can come on short notice; what have you to offer? K 921.

LINOTYPE MACHINIST-OPERATOR, first-class, desires permanent situation where ability and energy are wanted and appreciated; experienced on all classes of work and different models; fast, clean proofs; will go anywhere; sober and reliable; union. H 888.

YOUNG NEWSPAPER PRINTER wants situation in well-equipped job plant with opportunity to learn presswork; some experience in job printing; best references. RUSSELL HATCHER, Xenia, Ohio.

POSITION AS FOREMAN of composing-room, or layout man, or combination foreman and layout man, of composing-room; one who knows the value of details; union. K 914.

SITUATION WANTED — First-class job or ad. man; 9 years' experience, union, 26 years of age, single; want steady job. EMIL SCHWAB, Findlay, Ohio.

POSITION WANTED — Position by first-class job compositor; union, executive ability, sober, reliable and attentive to business. WM. L. BROWN, Rogersville, Tenn.

POSITION WANTED — Young machinist-operator on linotype; speed, 2,700; want small town; can do hand composition. K 911.

Editors.

EDITOR FOR PUBLICATION HOUSE — Sober, married, 40, practical newspaper man, experienced writer; 5 years with publication house, in charge of editorial department; resigned; want position with house equipped to develop publishing of fraternal-insurance papers; will make good or forfeit salary; editor of paper with 80,000 circulation at present. K 906.

Embossers.

EMBOSSER, first-class on all kinds of embossing (relief, steel-die and cut-in signs), good gold stamper, also good paper-cutter and familiar with bindery work and machines and a little painting; can handle help; first-class references; 6 years in last position. K 920.

Engravers.

PHOTOGRAPHER, experienced in 3 and 4 color direct process with dry plates or collodion emulsion, desires to make a change. K 735.

THE FOLDER FOR WIDE-AWAKE PRINTERS

DOING WORK AT A LOSS

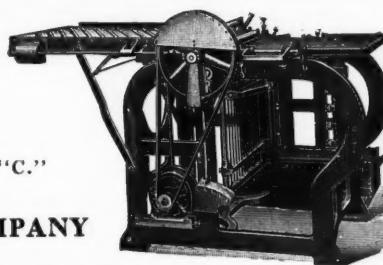
is generally due to the use of inefficient equipment that eats up more than it produces. If it's in the folding machines, discard the old-fashioned kind and install the time and money saving

CLEVELAND FOLDER

It will pay you to get the facts about the Model "B" and the Model "C."
Award of Honor and Gold Medal at Panama Exposition.

THE CLEVELAND FOLDING MACHINE COMPANY
5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS



Managers and Superintendents.

MANAGER OR SUPERINTENDENT — Printing, lithographing, binding, commercial, railroad, county and bank work — am exceptionally well posted in above branches; also catalogue, loose-leaf, die and plate work; can supervise your office force, do your estimating, buying, selling and direct your mechanical departments. K 812.

SUPERINTENDENT PRINTING AND PUBLISHING HOUSE — Have had over 15 years' successful experience with the largest and best firms in the United States as head of mechanical branches, adjuster of departmental differences, reorganizer of delinquent departments; results obtained economically without friction. K 913.

SUPERINTENDENT SEEKS CHANGE — Twenty years in charge of plants doing \$20,000 to \$50,000; economical manager; close buyer, estimator and reader; moderate salary; prefers job plant connected with newspaper, where he can carry entire "load"; dry climate essential. H 738.

WANTED — A position as manager or superintendent of medium-sized office, preferably in a small town where there is an opportunity for the right man to build up a better business; would consider a plant connected with a newspaper; practical, married, excellent references. K 919.

MANAGING SUPERINTENDENT of large publishing house, book and magazine, will consider proposals from first-class growing concerns to fill similar position; able executive, thoroughly experienced, and can produce results through efficiency and economical direction. K 905.

Newspaper Men.

CARTOONIST — I am a young man, and am anxious to get in touch with the concern which can offer me a good future as newspaper cartoonist; if talent, ambition, and a determination to make good are essential qualities, I want to hear from you; habits strictly temperate. K 923.

Office.

SITUATION WANTED by estimator, cost-man and accountant with years of practical experience in the printing business; exceptional experience in cost work; has executive ability and is energetic and aggressive; has a successful record and best of references. K 617.

Pressroom.

SITUATION WANTED by young married man, 26 years old, as cylinder pressman; at present employed, doing the best grade of half-tone and color work; been in present position 2 years; does not smoke, drink nor chew; capable of taking charge of pressroom; wants to locate in city of 50,000 to 100,000; nothing less than \$25 per week considered. K 817.

PRESSMAN, to take charge 2 to 6 cylinder room; industrious, foremanship experience, executive ability, best catalogue, vignette and process-color printing, samples; unquestionable references, clean and fast on general run of work; familiar with making and using chalk overlays; 28, married, temperate. PRESSMAN, 314 W. Grand Blvd., Detroit, Mich.

FOREMANSHIP wanted by first-class pressman; 18 years' experience in some of the best shops in the country on 2-color Miehles, 4-color processwork and general printing; honest, energetic and forceful worker; good references, 32 years old, married. K 869.

OFFSET PRESSMAN — Can make transfers, thoroughly understands the requirements of type and half-tone houses, capable of installing and running an offset department with profitable results. K 756.

SITUATION WANTED AFTER SEPTEMBER 1 by cylinder pressman with thorough knowledge of color and half-tone work; 5 years' experience as foreman; married, strictly temperate. K 786.

CYLINDER PRESSMAN, 26 years old, wants position in small or medium sized city; sober, reliable and conscientious; no tourist; married; satisfaction guaranteed. K 910.

COLOR AND HALF-TONE CYLINDER PRESSMAN, 14 years' experience on the better grade of work; West preferred, but will go anywhere. K 909.

FOREMAN, web or cylinder, 17 years' experience, wants to make change; go anywhere; A-1 executive, no booze, best references. K 917.

PRESSMAN, web or cylinder, 17 years' experience, wants to make change; go anywhere; no booze, best references, union. K 918.

CYLINDER PRESSMAN, 18 years' experience on all classes of work, capable of taking charge; will go anywhere. K 927.

PRESSROOM FOREMAN wishes to make change to small town; 14 years' experience. K 916.

Proofroom.

PROOFREADER, experienced in book, magazine, job and general work, college graduate, newspaper experience, languages, capable editor, rewrite or originate any kind of copy; 6 years with book and magazine house now going out of business; best of references; Chicago or Detroit preferred. P. J. COLEMAN, Somerset, Ohio.

Service.

IS THERE A CHICAGO PRINTING CONCERN CONSIDERING THE ESTABLISHMENT OF A SERVICE DEPARTMENT in connection with its printing business? If so, I want to demonstrate wherein my 7 years of experience in this kind of work enables me to design attractive and productive advertising literature that will appeal to the printing buyer, as well as the printing buyer's customers. I can give that company all or part of my time, and can do the work in the company's or in my office. Here is an additional service; and one that your trade will gladly pay for. May I talk it over with you? K 928.

WANTED TO LEASE.

WANTED by two practical newspaper men, to lease, with option to buy, a daily or weekly newspaper within radius of 75 miles of New York. K 848.

WANTED TO PURCHASE.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal St., Chicago.

BUSINESS DIRECTORY.**Advertising Blotters.**

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9½ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. Williams St., New York. 3-16

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d St., Columbus, Ohio. 8-16

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th St., New York City; 120 W. Illinois St., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman St., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-16

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn St., Chicago, Ill.; 220 Taaffe Pl., Brooklyn, N. Y.; 1101 Locust St., St. Louis, Mo.; 212 East Second St., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Electrotypes' and Stereotypes' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark St. 11-15

THE OSTRANDER-SEYMOUR CO., general offices, Tribune Bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-16

PROCESS WORK

— and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & CO., LTD., 109 Farringdon Road, LONDON, E. C.

Embossing Composition.

STEWART'S EMBOSsing BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Hot-die Embossing.

HOT EMBOSsing ; catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press. 9-15

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-16

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Paper-cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

GOLDING MFG. CO., Franklin, Mass. 9-15

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue. 1-16

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-16

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 133-135 Michigan st., Milwaukee, Wis.; 719-721 Fourth st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; 305-307 Mt. Vernon av., Columbus. 3-16

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-16

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

MECCA MACHINERY CO. 85-87 Adams st., Brooklyn, N. Y. Steel rules and case racks for printers; special machinery for printers, etc. 6-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. 7-16

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-16

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

GOLDING MFG. CO., Franklin, Mass. All makes. 9-15

Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY. 12-15

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av. 8-16

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st. 3-16

BARNHART BROTHERS & SPINDLER — Type borders, ornaments, chases, brass rules, all-brass galley, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-16

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-16

KEYBOARD PAPER
for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue



Twin Disc

Two Colors at One
Impression

No Cutting of Rollers
Colors Do Not Mix

Sold by all Printers' Supply
Houses



Simplex Ink Fountain

Strength

Cleanliness, Quick Adjustment

Simplex Manufacturing Co.
1660 Foulkrod St., Frankford, Phila., Pa.



Ready for Use.

A Modern Monthly— All About PAPER



THE PAPER DEALER
gives the wanted information
on the general and technical
subject of

Paper

It will enable the printer to
keep posted on paper, to buy
advantageously, and to save
money on his paper purchases.

Has subscribers throughout forty-five States. Also
Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of \$1.50
instead of \$2.00. This is an opportunity worth while.
Proves an investment, not an expense to printers.

The PAPER DEALER
186 NORTH LA SALLE STREET, CHICAGO

"JELLITAC"

The paste without the water—the perfect "Make-Ready" Paste.
In powder form. "Does not sour."

FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR \$1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a
snow-white "make-ready" paste for immediate use. A postal brings a
sample or a dollar box on trial.

ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY
Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses.

PAUL BROWN
COMMERCIAL ARTIST

154-W-106 ST. NEW YORK CITY.

PHONE 6120 RIVERSIDE.



INCREASE YOUR INCOME

You can earn \$50 to \$100 a week selling printing if you study the
Nashville Course in Sales Training by Edward P. Mickel.
You are given a thorough training in salesmanship and can get profit-
able orders and build up a large trade. It means a greatly increased
income for every one who studies it. Send for Booklet D.

DUDLEY L. HARE 1730 Sansom Street, Philadelphia, Pa.



Reduce Your PRESS-FEEDING COST

Anway Adjustable
Job Press Gripper

saves 90% of your press-feeding troubles. For
Chandler & Price and Old Style Gordon presses.
Patent applied for. Send for 4-page descriptive
folder telling all about it.

H. B. Anway, 7038 Stony Isl. Av., Chicago

STITCHING WIRE

Highest Quality Prompt Service Low Prices

CHICAGO STEEL & WIRE COMPANY
1127 West 37th Street, CHICAGO

CHRISTMAS CARDS FOR COMMERCIAL PURPOSES

in new designs and shapes a specialty. Send to-day on your
business letter-head for samples and be first in the field.

S. L. FORMAN, N. W. Corner Tenth and Arch Streets, PHILADELPHIA, PA.



W. N. DURANT CO.

DURANT COUNTERS

For C. & P. Presses, \$5.00

For Colt's Armory, \$7.80

Meet most exacting requirements.
Ask your dealer why they are different.

Milwaukee, Wis.

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, Inc.
Bond Specialists
206 BROADWAY, NEW YORK



PRAGTICAL ART
You can make good at it.
In your spare time, Learn
Card Writing, Sign Painting or Com-
mercial Lettering and design. It will pay
you good money getting business
of your own with a steadily increasing income. My students
become competent, so can you. Individual Instructions with
Personal Guidance. Write for full information and beautifully illustrated new booklet.

ROSING SCHOOL OF LETTERING AND DESIGN, 969 Union Blvd., Cleveland, Ohio

TO THE PRINTING TRADE

Every printer should have my 1915 samples of Christmas Cards. Write
for my specialty of 5-cent cards. You should see my "Handy, Neat
Little Calendar"—1916 samples all ready for you. Write on your
trade letter-head.

HARRY W. KING

MANUFACTURER OF CHRISTMAS CARDS

312 Cherry Street, Philadelphia

New Series Chandler & Price Jobbers and Paper Cutters
kept constantly in stock at our show-rooms.

WANNER
MACHINERY CO.
A. WANNER PROP.

PRINTING MACHINERY AND EQUIPMENT

703 S. Dearborn Street Chicago, Illinois

A WISE MOVE

THE UNIQUE STEEL BLOCK has met with such favor that the increase in the volume of our business made it necessary for us to move from Brooklyn to Waverly, N. Y., where we were able to obtain larger

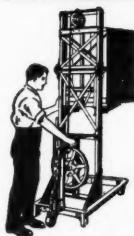
quarters with much better facilities for manufacturing and shipping.

We will be very glad to furnish full information concerning this printers' necessity.

UNIQUE STEEL BLOCK CO., 456 Broad St., Waverly, N. Y.



ECONOMY STEEL TIERING MACHINES



enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

*New designs and improvements.
It will pay you to get full information*

ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

Bronze Powder

Riessner's Combination Gold Printing Ink for all kinds of paper. A pound sent, express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. Specimens and prices on request.

T. RIESSNER, 57 Gold Street, New York
AGENTS WANTED. A Good Side Line for Salesman.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and will be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
632 Sherman St.
Chicago

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 50 N. 6th Street
Philadelphia, Pa.

Quality-Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS or any other purpose.
GATCHEL & MANNING
SIXTH AND CHESTNUT STREETS
PHILADELPHIA
H. A. GATCHEL President
C. A. STINSON Vice President

PRINTERS' SUPPLIES

Purchasing direct from manufacturer means a saving and prompt service. Let us quote you on your wants.

FRED'L SCHLEY & CO.
59 BEEKMAN STREET
NEW YORK, N. Y.

CARBON BLACK
MADE BY
GODFREY L. CABOT, Boston, Mass.
940-941 Old South Building

ELF ECLIPSE (PN) ELF B. B. B. VULCAN ACME

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



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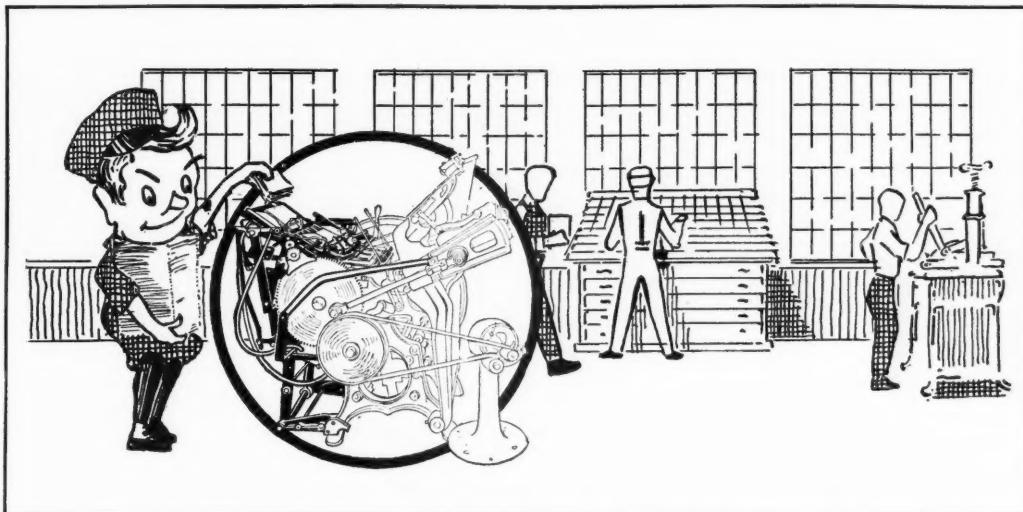
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The Humana is an automatic feed for platen presses; size 10 x 15 and 12 x 18.

It is the only automatic machine which will feed paper and cardboard (all weights and surfaces) envelopes (made up and blanks) tags, blotters, pamphlets, flat bags, index cards; and in fact, pretty nearly anything which can be fed by hand can be fed by a Humana.

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Put the best printer in your plant on this machine, and he will show you that it pays bigger dividends than any machine of its size, price or weight.



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Nine cut forms out of ten that go to press in your plant carry from \$1.00 to \$5.00 worth of hidden profits—just for lack of a Miller Saw equipment.

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The OSTERLIND is constructed so that the bed of the press and the roller carriage can be opened instantly and completely to the operator. The impression trip is at the operator's foot and the smallness of the machine allows the feeder to readily reach over and take the sheet from the delivery board. The adjustments are plainly in sight and so easily made that practically no special instruction is needed to operate.

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The OSTERLIND is made of the best material possible to select and in many cases probably better and more expensive than would have been necessary. The machine is unbreakable even in the hands of a novice.

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The OSTERLIND will print a sheet 12 x 19 inches (printed surface not more than 11½ x 18½), and the register is absolute. It is simple to feed this machine by hand, at the rate of 4,200 per hour, while 2,200 per hour is as slow as it will be found necessary to run even on tissue paper. All kinds of paper and cardboard, from a sheet of tissue to a ten-ply blank, can be printed without any trouble.

The OSTERLIND can be run at a speed of 3,600 per hour with the same class of labor that it takes to run a Gordon press 1,000 impressions per hour, proving it to be an economical success.

Write for descriptive circulars, prices, terms and other interesting information.

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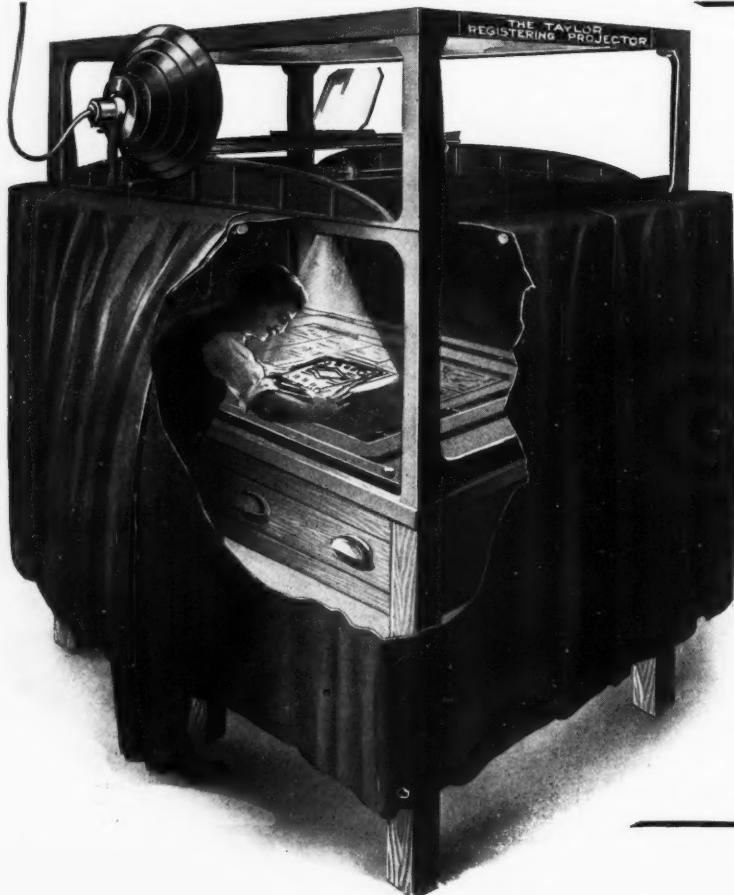
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By using the principle of optical projection forms can be made up to register by the stonehand in half the time required by any other system. No measurements, micrometer adjustments, nor accurate trimming of plates required.

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No Waste
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| 1 PINT | \$0.75 | ½ GALLON \$1.25 |
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Justrite Oily Waste Can

Opens with foot pressure,
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cans cut out the ink spoilage caused by skinning and mishandling. Just press the sliding disc—the ink rises in the center well in any quantity desired and is easily removed. The balance of the ink is not exposed to air or dirt; a careless knife will not streak the ink with other colors.

Prove this for yourself by sending today for UPCO Bronze Blue in a Savink Can, price \$1.00 per lb. This is a special offer good in September only. On account of color market conditions, there is no telling what prices printers' inks will command in the very near future. (See coupon.)

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Established 1881

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Use the
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¶ You run these flat, before making up, one or more on, in as many colors as you please. Both backs and fronts print at once.

¶ No limit to the striking, simple and salable effects you can show to your customer—big cuts run all over the envelopes, pictures of the plant, product, or even typed descriptions of goods and special offers. No unsightly bumps or scars in the make-ready, because they are printed in the sheet.

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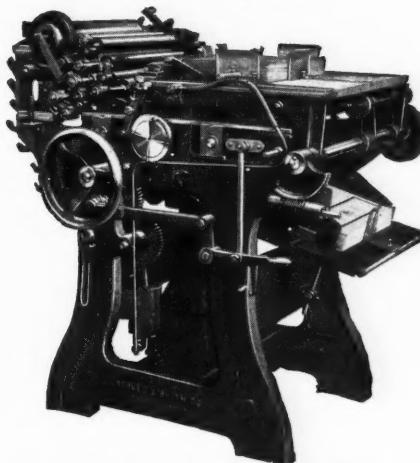
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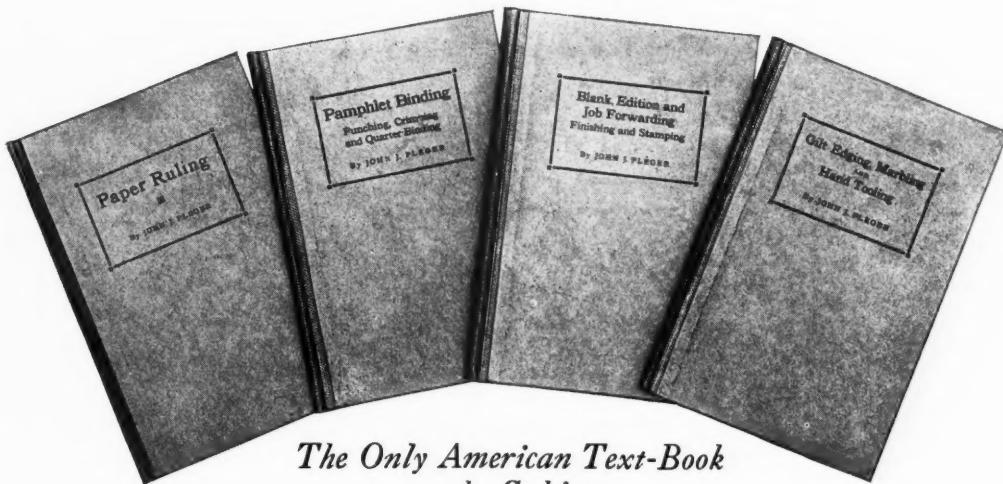
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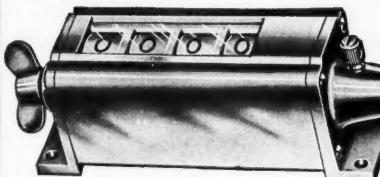
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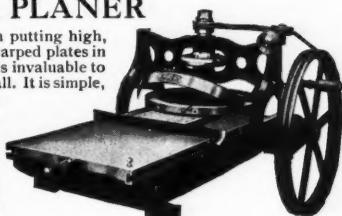
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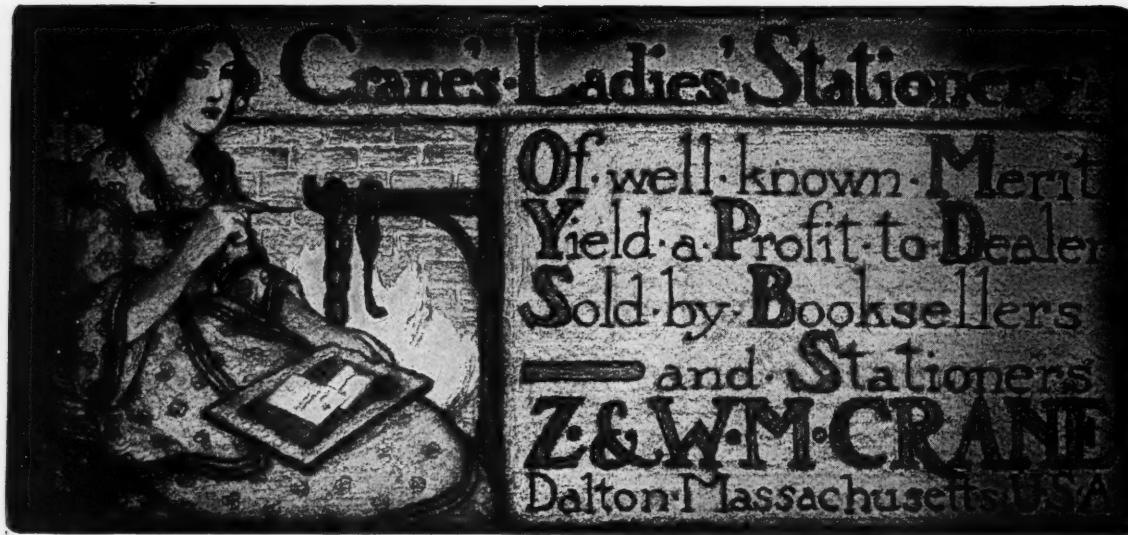
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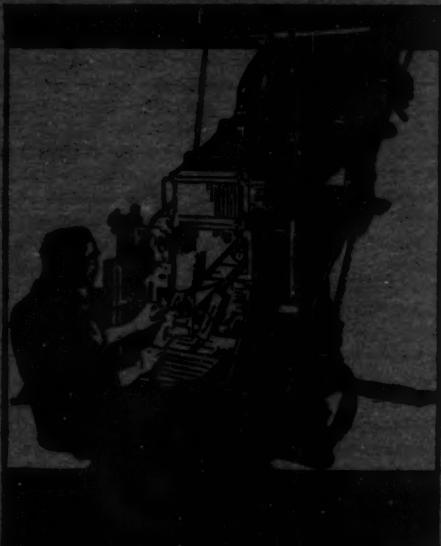


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